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The story deals with the Life - life full of joys and jerks, laughters and lamentations. Together with, it puts ahead the timely slogan - like - message for a sincere solution of wide-spread Hunger, in its own typical way. Nevertheless, the essentials of box - office - value have not in the least been ignored. One finds songs, music, dances; then stomach-aching laughter, pleasure - providing entertainment and also most sensibly-put sex appeal. Throughout the picture thundering climax, stand - keeping suspense, dramatic shots of pity, fear, tenderness, gravity and finally romance rolling round its way, make their own debuts too reasonably.

Also, Anil Biswas, the only one music Emperor deserves no less laurels for providing lilting tunes to make the picture a distinction for all. Taking up Stars, not to say of Six footed Sheikh-Mukhtar, crazy-cum-clever Kanhaiyalal and heart - stealing Husna, the other artists too viz. Laddan, Abubakar, Gulam Hussein, Miss Kiran, Narmada Shankar and Agajan play well at their own places.

Not to exaggerate, the picture consists of everything what both intelligentsias as well as the masses need and like. Hence, the picture is scheduled to be the first and foremost favourite with the film - fans all around the country for which once more Dr. Safdar Ah deserves full congratulations and co-operation from all of the masses and classes. His next programme tells us of producing a muslim socio - melo - hit titled 'MAHALSARA' and then 'Kisan-ki-Gay', and 'Haiderali' are said to follow. Full particulars of all these productions may be easily had from The Rangmahal Ltd., situate at 37/41, Abdul Rehman Street, Bombay 3.

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Production Code For Free India

The moon is not the only witness of romance between Sushila Rani and Trilok Kapur. There are two more Johnnies, Sheikh and David, to spoil the lovers' tryst in "Gvalan" written, produced and directed by Mr. Baburao Patel.

The Popular Ministries have been in the saddle for some time now and though their hands are full with political disturbances all over the country, they are still expected to proceed with the general reorganization of our national problems, some of which have been lying on the bureaucratic shelves for years.

Looked at from the social, the cultural and the industrial points of view the Indian film industry is an important national problem with which our popular provincial governments must seriously grapple one day or other if our films are to provide the right type of entertainment to our people who have no other alternative entertainment in these times.

As we have said many times before, the film is a very powerful instrument of instruction having a triple appeal to the eye, the ear and the heart. It can seriously affect the attitudes and habits of people and the film, therefore, becomes a dangerous instrument in the hands of wrong persons.

The Indian film, therefore, is an urgent national problem because the Indian film industry is unfortunately in the hands of uneducated, uncultured and irresponsible people whose thirty-year-old vandalism of art and culture has given to our people only distorted versions of all our traditions in history, mythology and contemporary life.

Considering the type of personnel at present obtained in the Indian film industry no half-hearted measures, with a kindly democratic complexion, are going to be helpful either to the industry in general or to our people. Undisciplined people require drastic measures and drastic measures don't always have a democratic complexion.

Coming to practical suggestions, it is necessary to frame a production code for the Indian film industry. As the film producers lack self-discipline it is useless to expect them to do anything constructive in this direction. For thirty long years they have drifted aimlessly forgetting the higher purpose of their profession. It is impossible for these people to recover their balance suddenly. They have neither the desire nor the necessary education for it.

The production code must therefore be enforced through the Censor Board. Not that we didn't have a censor board in Bombay all these years. We did. But it was usually composed of nincompoops who didn't even know how to pronounce the word, film.

Most of them called it "fillum." The censoring inspectors looked like so many stooges of bureaucracy. They were paid for political censoring. With this strange set-up, it was too much to expect any sensible censoring to be done by the Censor Board. Very much the same conditions were obtained in the other provinces. The only zest the different boards showed in their work was in cutting out the photographs of our national leaders or expunging the very mention of their names. That was official censoring prior to our popular provincial governments.

We give below certain items that should find a place in the Film Production Code of Free India:

1. No picture shall be produced which will lower the moral standards of those who see it. Hence the sympathy of the audience should never be thrown to the side of crime, evil or sin.

2. Law, natural or human, shall not be ridiculed nor shall sympathy be created for its violation.

3. Correct standards of life, subject only to the requirements of drama and entertainment shall be presented.

4. Crime shall not be presented in such a way as to enlist sympathy for itself as against law and justice nor in a manner as to inspire others with a desire for imitation.

5. Details of crime shall never be shown, nor shall such details be discussed on the screen in dialogue.

6. Action suggestive of wholesale slaughter of human beings, either by criminals in conflict with law and order, or as between warring factions of criminals, or in public disorder, of any kind, shall not be allowed.

7. Action suggestive of excessive brutality shall not be shown.

8. Frequent murder sequences, tending to lessen regard for the sanctity of human life, shall not be shown.

9. Suicide, unless absolutely necessary for the development of a plot, should not be encouraged as the only solution of life's difficult problems.

10. Unnecessary display of machine-guns, revolvers and other prohibited weapons and their skillful uses by gangsters and criminals shall be scrupulously avoided.

11. Sequences showing law-enforcing officers dying at the hands of criminals must be deleted. These should include watchmen, detectives and other guardians of law and order.

12. In case of stories based on the theme of kidnapping, only such stories shall be permitted when the kidnapping or abduction is (a) not the main theme of the story (b) the person kidnapped is not a child (c) there are no details of the crime of kidnapping (d) no profit accrues to the abductors or kidnappers and (e) where the kidnappers are severely punished.

13. Pictures dealing with criminal activities in which minors participate or to which minors are related shall not be approved if they tend to demoralize the child mind.

14. Brutal killings, the detailed technique of planned murder for gains or revenge, theft, safe-

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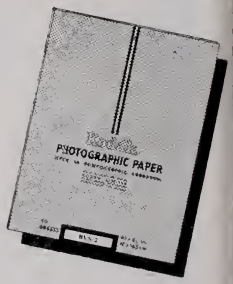

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Baby Hamida gives a good dance as the little Meera in "Meerabai", a Shalimar spectacle.

cracking methods, dynamiting of trains, buildings, arson, methods of smuggling, ways of illegal drug traffic and all organized attempts against law and order shall not be permitted.

15. The sanctity of the institution of marriage and the home shall be upheld. Pictures must not suggest that low forms of sex relationship are the generally accepted aspect of common life.

16. Adultery, often necessary for plot material, must not be so treated as to justify it or make it attractive.

17. Scenes of passion and romance should be treated in such a manner as not to stimulate the baser element in society.

18. Scenes of seduction or rape should be cut down to the minimum essential for plot development.

19. Minor children should not be given songs and dialogue with precocious, vulgar or suggestive words and minors as a rule should not be made to act as intermediaries in the romance of the grown-ups.

20. Sex perversion or any inference of it shall be forbidden.

21. Sex hygiene and venereal diseases shall not be subjects for motion pictures with universal release certificates.

22. Children's sex-organs shall never be exposed nor should scenes of actual child-birth be shown.

23. The treatment of low, disgusting, unpleasant, though not necessarily evil, subjects should be subject always to the dictates of good taste and a regard for the sensibilities of the audience.

24. Obscenity in word, gesture, reference, song, jokes or by suggestion (even when likely to be understood only by part of the audience) shall be forbidden.

25. Pointed profanity creating a vulgar and frivolous reaction shall be forbidden.

26. Complete nudity, nudity in silhouette or any lecherous or licentious notice thereof by other characters in the picture; undressing scenes and indecent or undue exposure of body, especially in dancing costumes, shall be forbidden.

27. Dances with suggestive gestures and movements suggesting sexual actions or indecent passion shall be forbidden.

28. The film subjects shall be such as not to bring into ridicule any religious faith, any particular community or any respectable social institution.

29. All religious ceremonies of any religion must be respectfully and accurately handled.

30. Bed-room scenes shall not be made unnecessarily passionate or suggestive.

31. In the case of historical subjects, accurate interpretation of historical events, maintaining the dignity of historical characters and without hurting the susceptibilities of any particular race or creed, shall be obtained.

32. In the case of mythological pictures, portraying the heroic deeds of gods and heroes, the screen interpretation shall be sufficiently dignified and chaste as not to hurt the religious susceptibilities of any race or creed.

33. All gruesome scenes involving branding, hanging, brutality, cruelty or women selling their virtue shall be avoided or if needed for plot deve-

Jyoti looks sad and wistful in "Dharkan", a social story of Raja Movietone.

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lopment they must be treated within the careful limits of good taste.

34. All stories, whether based on mythological, historical or social subjects, shall be primarily approved by the Censor Board charging nominal fees prior to its being taken up for production. Such stories shall be in script form containing action sequences, dialogue and songs.

All these suggestions for framing the Film Production Code of Free India can be enforced only through a well-organized censor department.

To have an efficient censor department it is necessary to have:

(1) An efficient all-time secretary controlling four censor inspectors knowing Hindustani perfectly.

(2) A script examination department employing at least six script examiners knowing Hindustani and Urdu perfectly. Out of these six examiners, at least four should be scholars of history, economics and sociology.

(3) The Censor Board should be composed of at least fifteen members of the public, men and women, persons representing different social sciences and having a high standard of education. The president of the Board should be an official of high executive status and no judicial appeal should lie against the final decision of the Board. No representative of the vested interests of the film industry should be permitted to work on the Board.

(4) The Censoring fees should be raised to Rs. 1000 per picture of 11,000 feet or Rs. 100 per reel of a documentary film or newsreel. Script examination fees should be Rs. 250 per certified script and Rs. 100 per uncertified script.

(5) Three distinct censorship certificates as follows:

(a) Suitable for children under 18 (b) suitable for adults over 18 (c) suitable for universal exhibition, should be issued classifying the pictures according to their contents.

(6) Exhibitors not observing the restrictions imposed by the different censor certificates should be either heavily fined or jailed or both according to the gravity of the offence. In extreme cases their theatre licenses should be cancelled.

We have given these suggestions with an idea to help our overworked popular ministers to formulate a new Cinematograph Act in so far as it may relate to the production side of the film business. The censor rules and the relevant parts of the Production Code must also apply to all foreign pictures screened in India. There is a lot of trash in the present-day foreign film which provides dangerous mental food to the new generation of Free Indians.

In conclusion we hope that our popular ministers will realize the importance and the urgency of overhauling our film industry completely to harness it for a greater national destiny.

The present irresponsible personnel is using the potentialities of the film only to give us a nation of rotters. Let not posterity say that our popular ministers conspired with these social criminals to perpetuate a rotten industry.

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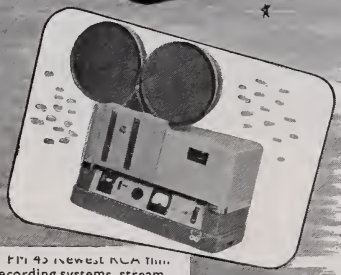

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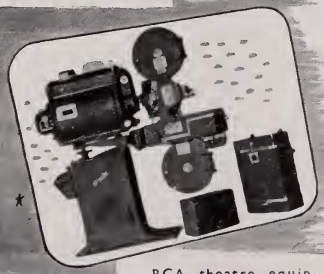

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Bombay Calling

This section is the monopoly of "JUDAS" and he writes what he likes and about things which he likes. The views expressed here are not necessarily ours, but, they carry weight because they are written by a man who knows his job.

MBALAL'S FLAG-WAVING?

Mr. Ambalal Patel's "Indian News Parade" ems to have become a more lousy affair these days an it used to be before, during the official regime. he people who run the present News Parade or- nization seem to forget the basic fact that a news- el is a pictorial newspaper in which good shots, rrect photography, interesting news items and pro- r editing are all necessary to make the newsreel hart, short and interesting.

The Indian News Parade is, rightly or wrongly, e forerunner of our future national newsreels and such it is very important that the same should be minently presentable and successful. A clumsy wsreel is not only a bad advertisement to its pro- icers but also a dampener for any future enter- ise.

We recently saw quite a few clumsy shots of e Bombay postmen resuming work after their re- nt strike. The disgusting way in which these shots were taken only helped to prove the utter technical ignorance of the people who shot and assembled these shots. And then we were presented with perhaps the most farcical bathos in recent human history—Ambalal Patel hoisting our National Tri-colour Flag at the Film Centre with his bald top staring us in the eye. We have no objection to Ambalal shooting himself in technicolor if he likes but we do object to his intrusion on our time fiddling with our National Flag which men of the eminence of Pandit Jawaharlal Nehru have unfurled in the past with British Imperialism breaking heads and shooting down our patriots.

Though our National Flag belongs to one and all, can't we leave its symbolic hoisting on national occasions in the hands of those who spent years in jail without shark-skin coats and the tender company of aliens?

And since when has Ambalal Patel become so fond of our National Flag, employing W. J. Moylan, an Englishman, to run the News Parade show? When a man associates himself with the National Flag in such a public and symbolic manner he inherits certain patriotic obligations—obligations left behind as traditions of sacrifice by our great leaders. And one of the obligations is not to employ a foreigner as long as an Indian can be found to do a job.

Perhaps, good old Ambalal was indulging in mere flag-waving just as he did in the good old days with the Union Jack.

STUDIO-BUILDING MANIA!

The virgin fields of Chembur, Goregaon and the outlying suburbs of Bombay are showing new eruptions these days, in the shape of film studios. It is altogether another matter that some of these film studios look like huge ware-houses probably built by grain merchants fattened on the black-market profits as a result of our country-wide food shortage. It is difficult to find any design or art in these eruptions which threaten to be our future film studios. This tragedy of planning, however, will be apparent when some of our independent producers actually start hiring out these glorified cow-sheds for their artistic productions.

The present problem is: how many of these cow-sheds are we going to have in the near future? The way we find every "Lall and Bhai" from the black-market rushing to buy any vacant land anywhere within 20 miles of Bombay and building one more cow-shed, we shall soon be having a large crowd of production stables spread all over the suburbs with no producers to occupy the floors.

ena, with her ascetic beauty, makes a splendid eera in "Meerabai" produced and directed by W. Z. Ahmed.

There is now a definite slump in our film industry. Gone are those rosy days when any rotten picture brought the profits home because the masses had cheap money to spend and no other entertainment to pick and choose.

Already, since the last six months, our pictures are rushing out of the theatres at a speed that suggests that they blush to stay there too long. With the quality of our present productions deteriorating fast, the rushing out of the theatres will be speedier during the next 12 months. Several leading producers are already on the brink of bankruptcy for various trade and personal reasons. With such conditions obtaining at present in the film industry, we won't have enough producers left at the end of 12 months when the slump rattles down to its resting bottom.

What is then to be done with the crowd of cow-sheds which are multiplying so fast without even a thought of the future? At the present rate of building we are likely to have in the long run more studios than producers or even pictures.

This studio-building mania must stop and immediately. There is no sense in building a factory with nothing to manufacture. What use are the tools without men behind them? Besides, too many tools will cheapen things and ultimately affect the quality of our ultimate product. Not that we have much quality to boast of. But what little we claim today just won't be there tomorrow if the grain-merchants start growing these boils on virgin fields with black-market profits.

It would be more profitable to use a little of this overflow of finance for building theatres in the different towns of India. Unless the consumer-field is properly covered where is the sense in broadening the supply-base?

A TOAST TO THE WORKER

The poor worm that our average film worker has been during the last 30 years of film-making in India has turned at last and in doing so is making new history in the industry.

For thirty long years, the shrewd and greedy producers have mercilessly exploited our studio workers, be they top technicians or base labourers, using glamour as a bait and making art an excuse.

But the war seems to have changed the human values. The worker has come to realize his cruel and cowardly exploitation by the tin-gods. The worker is not asking a payment for the capitalist's sins of the past. The sweaters are always kind and not vindictive. They want a fair deal in the future. They have forgotten the past and perhaps forgiven it ascribing it to their own misfortune. But they are promising an explosive future unless—

Yes, there is an "unless" in the demands of the film workers too. They did not ask the silver-haired Sardar Chandulal Shah, who owns 50 race-horses, the price of their sweating in the past. They just wanted him to reinstate 200 workers whom Chandulal had given the walking-ticket on grounds of economy. All these 200 had worked night and day to build the film Sardar's stupendous fortune, which enables him to

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Master Arun and Baby Hamida play Krishna and Meera respectively in "Meerabai", a Shalimar picture.

own palatial bungalows in Bombay, Jamnagar, Poona, and other places; to maintain an expensive string of race horses; to afford nerve-shattering gambles on the share and the cotton markets; to maintain a fleet of cars and support an army of courtiers. The silver-haired centurion bowed to their demands and put the men back into their jobs. The movie multi-millionaire was scared of that "unless". He didn't have the guts to play with the new explosive material though he has toyed with the inflammable celluloid for 20 years and made it yield gold—good old yellow gold.

The conditions of employment in the studios have been inhumanly scandalous all these years. On a beggarly pittance, which could hardly keep the body and the soul together, workers were made to toil as much as 18 hours a day and very often 48 hours without a break.

Many a studio worker, who eats on the pavements and sleeps in the studio compound, does not even know what the companionship of a woman is like, during 25 years of his ceaseless, inhuman toil. To one whose precarious bread is constantly salted with heavy beads of perspiration, a woman must always remain a stranger. There are hundreds of workers in our film studios who have bottled up their youth for years and are today in the stage of premature senility. They never had a home because they just couldn't afford one.

And during all these years the producers fattened themselves on the sweat of their workers and very soon the overflow of their ill-gotten gains was seen in rich motor cars, fashionable companions, expensive houses, stock-exchange gambles and race horses. Even the stars, the aristocracy amongst the studio-sweaters, became tiny capitalists and aped the producers in their extravagant habits.

But during all this criminal orgy by the lucky ones, the average studio worker groaned under the relentless grinding of his daily toil without enough money or even appreciation. Hunger has to be absolute to revolt. Half-fed stomachs provide the best slavish backs for the lashes of capitalism.

The workers of the Central Studios asked Theatre-magnate K. M. Modi to grant a dearness allowance immediately and he did so immediately. He didn't have the courage to refuse them seeing that his rickety theatres have been working like so many gold mines all these years and from the theatres have come out his Cinderella dream of palaces, motor cars and race horses.

These two victories have been significant triumphs for our studio workers. But they mustn't stop with these. They must get a share of the profits. Sweat must be paid for with money—good hard-earned money. They must demand more and more till labour gets dignity and life becomes worth living. Every worker, no matter what his status is, must get a decent living and as long as there remains a single man with a half-fed stomach, the producer must not be allowed to rest on his ill-gotten profits for, profits must be called ill-gotten if the sweat of several guarantees the luxury of one.

So here is to our workers who are expected to lend a new dignity to our film labour and god-speed to our studio-sweaters, the glamourless army of this glamour trade.

WITH EYES TOWARDS THE FUTURE!

The communal riots have once again hit the film industry severely. In Bombay, Calcutta, Delhi, Dacca, Allahabad and Ahmedabad, to quote only a few principal cities, the picture houses have been unceremoniously closed under curfew restrictions. In Bombay and Calcutta the film studios also remained closed for days due to uncontrollable panic.

If this is the price we have to pay for our nation in the agonizing labour of freedom, no one would object to the film industry's present colossal loss. But the Freedom-Baby must come out soon otherwise there will be no film-baby to record the birth of a nation.

These riots, however, are not just so many pangs of freedom as criminal gambols of goondas harnessed for political designs. Our power-greedy politicians are making such a mess of the country on one communal argument or another that Free India will soon inherit a nation of goondas armed with knives and sticks and trained in arson and pillage.

To the general confusion and bloodshed of intercommunal politics, our Communist Comrades add their quota of well-engineered industrial and railway strikes and gradually cut down the distance between Delhi and Moscow to reach the final climax of a great bloody revolution.

Human life is pretty cheap in India. With 400 millions to draw upon, we don't mind a few millions lost. The ordinary daily loaf took away 3 millions recently from Bengal and Bengal is still over-crowded and the Bengalis still have strength enough to conduct the most bloody holocaust in recent human history in India. Indians should not talk of Hitler's lethal chambers. Indians are no better than the barbarian Huns, if all that happened in Calcutta is to be compared with the Nazi brutalities.

The innocent cradles of today are blood-stained with deeds of their brutal parents and the murderous shadow of the present has already darkened the horizon of the future. Well may Gandhiji pray every evening, or for that matter all the hours round the clock, and preach lofty ideals of love and brotherhood, his countrymen hardly hear the sincere anguish of our patriot-saint. Even his own followers, wearing the light white cap carry its great moral weight lightly and rule the roost with pet prejudices and native vanities. The Gandhi cap is insulted more by Gandhiji's followers than by others. The earlier it is removed from the heads of some of our leaders, ministers and the so-called Congress followers, the sooner will it become the spiritual symbol of national service and sacrifice.

In the meantime, as a people we must stumble along the blood-stained path towards our national adolescence and none, not even the struggling film industry, can complain because at the end of this unforgettable journey we are promised a beautiful future in the land of freedom.

COME, HELP US!

The unfortunate suicide of A. Vithal Rao, once the manager of Universal Pictures of America and till recently doing independent film business on his own, raises grave doubts about the financial prospects and stability of our film trade.

Is the struggle of survival in the film trade so severe as to compel a well-experienced, good-natured man to commit suicide to escape the censure of his small business world? Or do the money-lending sharks make it so hot for the unfortunate borrowers as to compel them to take a short cut to the other world?

Usually people connected with the film trade are sufficiently thick-skinned to withstand the vicissitudes of adversity. Vithal Rao was a fine, sensitive man and could not probably face the bitter music of life with the same easy conscience with which some of our film people transact their big and small business deals.

It is an old complaint, as old as our industry, that our producers cannot get legitimate finance from banks and insurance companies on reasonable looking terms, with the result that they are compelled to borrow money from crooked money-lending sharks who, at times, charge as much as 75% per annum as mere interest. No industry in the world can stand money at that killing rate and show profits on its turnover. And yet some Indian producers, because of the unusual demand for Indian pictures, have been able to escape from the sharks and have

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lived not only to tell their own story but to conduct the money-lending racket themselves.

The banks and the insurance companies in India are usually run by unenterprising and conservative folks who would not stretch their little finger to do some pioneering in the fields of finance or help to stabilize other national industries. They have always looked at the Indian film industry with suspicion—and at times with good reasons seeing the generally uncultured, indisciplined and irresponsible personnel obtained in this industry—and have never ventured even to inquire of the financial needs of our film industry.

In Free India, this would, however, be a highly unpatriotic and unenterprising policy for banking institutions which are incidentally the pillars of all national industries. It is up to our bankers to pick and choose the future personnel of our film industry by trusting the right type of people and giving them the run of industrial finance on banking terms.

In Hollywood the entire film industry is completely financed by the banks and not one bank has reported itself in the bankruptcy courts as a result of financing films. We cannot understand why something that can be done on a larger scale in Hollywood cannot be done on a smaller one in India!

It is high time that our financial wizards begin to think of the Indian film industry on indigenous lines now that our people are on the threshold of freedom. Once our bankers get into this industry, the gamblers will go out leaving the field to genuine industrialists to stabilize the future.

Mumtaz Shanti threatens to charm millions once again in "Padmini" a story of Punjab Film Corporation.

Some one should listen to this to prevent a few more suicides.

STOP THE VANDALS

Editor Harbans Lal Chopra of the "Insurance News" wants to know, in his recent editorial, whether film people keep the promises they give.

He welcomes the assurance, given by the Indian Motion Picture Producers' Association, that "producers are advised to avoid scenes in their pictures which would directly or indirectly harm the interests of Insurance or any other indigenous industry."

Says Editor Chopra, "But we cannot be satisfied with mere lip sympathy unless it is backed by effectual action. Saying and doing are two different things. Mere assurance that the film producers have been advised not to indulge in such dishonest practices in future cannot take us anywhere. What we want is that the offensive portions from the films "Tadbir" and "Dhamki" should be forthwith expunged. If that is not done, we cannot be pacified with mere sweet promises and must take them as a mere eye-wash."

Asks Editor Chopra, "whether despite the assurance given by the producers, these films ("Tadbir" and "Dhamki") are to be allowed to carry on with their dirty propaganda against Insurance and those engaged in Insurance."

We are sorry to disillusion Editor Chopra in his expectation of a square deal from chronic bluffers. Very few people in the film trade believe in doing anything decent.

Apart from cutting out the offensive parts from "Tadbir" and "Dhamki", even their assurance about the future means nothing. It is painful to confess but it is a fact that our film business lacks character. It has no decency about it.

The Insurance people have now only one way left to get the offensive portions expunged and that way lies in appealing to the Popular Ministries and enforcing these cuts through the Censors. And the Popular Ministries should listen to their grievance, which is very just and proper, and compel the producers of "Dhamki" and "Tadbir" to cut off those offensive portions which slander our Insurance business.

Our irresponsible producers must not be allowed to run wild with their own business and in doing so ruin the prestige and reputation of others.

YOU'LL HARDLY BELIEVE

That a London scribe describes Jayashree as 22. With those mathematics Shantaram ought to be 28, Motilal 25, Jaddan Bai 30, Khurshid 25, Shobhana 25, Nalini Jayawant 12 and Baby Madhuri stillborn. Publicity does create a rare optical illusion.

That since christening "Dr. Kotnis" as "The Song of Buddha", Shantaram has come to believe in himself being the 1946 re-incarnation of the Great Teacher. Let us hope that this hallucination does not result in his deserting Jayashree.

That with Shantaram as the new singing "Buddha" in a tonga, Dewan Sharar has become the Chief Bhikku to preside over the holy suppers and convey the message of the "Master" to the infidels of the West.

That Jayashree was photographed with a hotel porter in London. The Englishmen evidently didn't fancy Shantaram. An example of better artistic taste.

That Shantaram has written to Papa Rajaram Bapu of Jayashree's triumph in posing with the hotel porter. To Papa Rajaram, of course, the white porter means the King of England.

That out in India, Dada Kashinath, the bald Shaukat of Rajkamal, is scoring new triumphs. He called on Premier B. G. Kher to tell the story of "Sarai" but not knowing it, left the bad job to Director Chandrashekhar. The polite Premier, of course, smiled knowing what to expect from Shantaram's big brother.

That the Hindu Pandit Indra wishes to be reborn as "Chakori", the mare, to give Sardar Chandulal another run in the next birth. Even Brahmins can be loyal unto eternity.

That Panditji's example will be followed by H.M.V. Chaturbhuj who will guard the gates of the Sardar's palace while Kedar Sharma will wish to be the singing canary in the golden cage.

That with such eternal loyalties, is it any wonder that Sardar Chandulal is doing so well and has actually produced a hundred pictures in record time.

That after the hundred pictures of Ranjit, Chandulal deserves to be called the Dhritarashtra of modern times. The ancient one had hundred bad sons, in spite of being blind. Chandulal also can't see where the "loyalists" are leading him.

That the Sardar refused to preside over a meeting of Ranjit directors protesting against "film-india's" review of Kardar's 'Shah Jehan', with the sad result that H.M.V. Chaturbhuj has now got an attack of neuralgia.

That more telegrams about "Shah Jehan's" fate in the North arrive at the Ranjit Studios these days than at the Kardar Studios. The riots seem to have made the postmen crazy. Some telegrams should be directed to Producer Mehboob.

That though Pandit Jawaharlal Nehru has formed his own Cabinet, for free Indians, the film Dhritarashtra is not yet satisfied. He wants more freedom before he launches his stunning great pictures with which he has threatened us so often. In the meantime, he is turning out Nari Ghadiali's [illegible]t-thrillers.

That "gentle" Jamsu Wadia, Member of the Bri[illegible] Empire, is these days wondering about his title [illegible] the white-capped gentry ruling the roost. Let us hope that some one has not told these white caps about "gentle" Jamsu's moral courage in refusing to contribute to the I.N.A. Fund.

Watch For These Super Attractions Of 1946

(i) **MOTI** Directed By: CHANDRA SHEKHAR BC[illegible]

Starring: GEETA NIZAMI, BIMAN BANNE[illegible] & RANDHIR.

(ii) **SHIKAYAT** Directed By: SHAHID LA[illegible]

Starring: SNEHPRABHA, SHYAM, RAM[illegible] SHUKAL, RANDHIR, HAMID BU[illegible] & NIGAR SULTANA.

(iii) **PAROO** Directed By: SHOREY DAULTAL[illegible]

Starring: GEETA NIZAMI, RANDHIR, RANJ[illegible] KUMARI.

For Particulars Contact :—

PEERLESS PICTURES,

116, CHARNI ROAD, BOMBAY 4.

Dulari and Indravadan pose for "filmindia" readers in "Parda" a social story of Rasik Productions.

That "gentle" Jamsu rules the roost alright at the Fools' Paradise with Janak of Janak presiding and Jamsu as his chief vice. In any case, Jamsu, though, "gentle", is a better organizer than all the previous presidents put together. The old publicity manager still runs all over the town asking for free write-ups.

That with Ram L. Gogtay back in India and with only a nine-inch wall between him and the "Paradise", the producers are once again worried about their "secrets" leaking out. What about the leak in the brains?

That Charlie Julian of R.K.O. Radio had once promised to start and finance a social club for Bombay journalists. We don't know for which picture he wanted a break from the poor pen-pushers, but we know now how a lanky Canadian cow-boy can bluff for his American cow.

That Charlie Julian is busy persuading Baburao Pai, our amateur film Quisling, to fly over the seven seas to shake hands with Mickey Mouse Disney to bring the foreign plague into this ancient land of gold.

That Baburao Pai wants to wait and see what the Yankees do to Shantaram and his "Song of Buddha" before he risks the long trip. He will then take a copy of "Hum Ek Hain" singing a song of international unity.

That Baburao Pai is now producing his own pictures under the "Famous" label to show Prabhat how pictures are to be produced. Once upon a time he produced Prabhat pictures to show Shantaram how pictures should be produced. And once before that he produced under "Saraswati" brand to teach "Prabhat" a lesson. And then for sometime he produced under the "Menaka" brand to teach "Saraswati" how to do things. This Baburao is a funny guy. He is always showing people how to do things. Wonder, who are the partners in the present "Famous", because partners are ultimately made tame disciples by this great teacher.

That Producer Kanu Desai, who got a production-license, they say, because he made a pencil sketch of Mahommadi, expects "filmindia" to give a glorious preview of his picture "Jayadev" for a consideration. We would like to know the price to help us to figure out the value of Kanu's artistic soul.

That producers often talk of buying "filmindia's" reviews, but the blighters are so broke that they can't even satisfy their grocers. Our producers are ambitious.

That Editor Baburao Patel has been waiting for the last two years to give some one Rs. 10,000 for mere proofs, but the blighters prefer to go into bankruptcy rather than step out and claim the money to pay their grocers at least.

That with such non-cooperation prevalent in the industry, Editor Patel often feels like leaving it all and retiring to the Himalayas to repent over his

Instead of keeping them free for shaking, Surekha has folded them up in "Shake Hands" a social story of Gautam Chitra.

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and
A. SHAH.

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WALI SAHEB.

Music -
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Haroon ★ **Farooki**
and
ROOHI.
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WALI SAHEB.

Music :
Shyam Sunder.

And then .....,

SHIRAZI

Starring :
Mumtaz Shanti.

Apply :

PUNJAB FILM CORPORATION,
BOMBAY 28.

Himalayan blunder of working in the film industry so many years.

That these film producers won't give even a dog's chance to a man to be honest to his bad reputation by tempting him to live up to the names given to him. We call this highly unsportsmanlike on the part of our great producers.

That Ambalal Patel of the Indian News Parade has been invited to Calcutta to unfurl the Muslim League flag just as he had done with the National Tri-colour on the 9th of August. They like Ambalal's bald top under which people suspect so much moonshine.

That with dear old Ambalal Patel doing the flag-hoisting, Jinnah and Jawaharlal will now get plenty of time to attend to the political problems of the country. The previous flag Ambalal had waved was the Union Jack and it is not flying high these days.

That Gandhiji wanted Ambalal Patel to be the Home Member but owing to the new consignment of studio lamps, Ambalal couldn't spare the time. Gandhiji was therefore compelled to ask old Sardar Patel to pull on with the job as best as he can. Ambalal's refusal was, however, a great disappointment to the Americans. You should see Ambalal's mail from Yankeeland, where they probably believe that Ambalal is Sardar Patel's long-lost son.

That the communal riots in Bombay came in very handy to help "Dr. Kotnis" to complete its Silver jubilee. That makes Shantaram a rare silver-jubilee director.

That the riots added weeks to Ranjit's "Moorti", Winayak's 'Subhadra' and Baburao Pai's 'Nargis'—which all means three more great silver-jubilee makers. The Indian film industry is looking up at last. A case of goondas helping goondas, perhaps.

That Home Minister Morarji Desai granted an interview to Rai Bahadur Chuni Lall. The Rai Bahadur used the opportunity to provide the Minister with statistics of Kapurchand's losses at the Roxy, owing to the riots. Did the good-hearted Rai Bahadur suggest a suit for damages against the Home Minister? We can't allow Kapurchand to lose money like that—Congress or no Congress.

That the Rai Bahadur intends to lead a delegation to the Prohibition Member of the Bombay Government to insist on liquor coupons being issued to fill the tanks of film directors to increase their output in film work failing which the producers will be unable to guarantee any quality pictures in future. The Government is already scared in advance.

That in the event of foreign liquor not being available on international grounds, at least country liquor will be prayed for on purely Swadeshi grounds. Something, however, will be needed to warm the old throats of our intellectual bankrupts so that they can speak soothingly to our old glamour girls with a litter in their homes.

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BUT WHERE ARE
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R. D. Pareenja has now featured almost all newcomers in his picture, "Sona Chandi", and he has made Chandni a star over-night and is now looking for fresh talent for his next picture. Write immediately enclosing a copy of your photograph. You name your own salary and you will be given, but you must be an educated young lady from a good family. A decent career in a respectable atmosphere awaits you. Write now to R.D. Pareenja, Managing Director, New Bombay Theatres, Ltd., 55, Apollo Street, Fort, Bombay.

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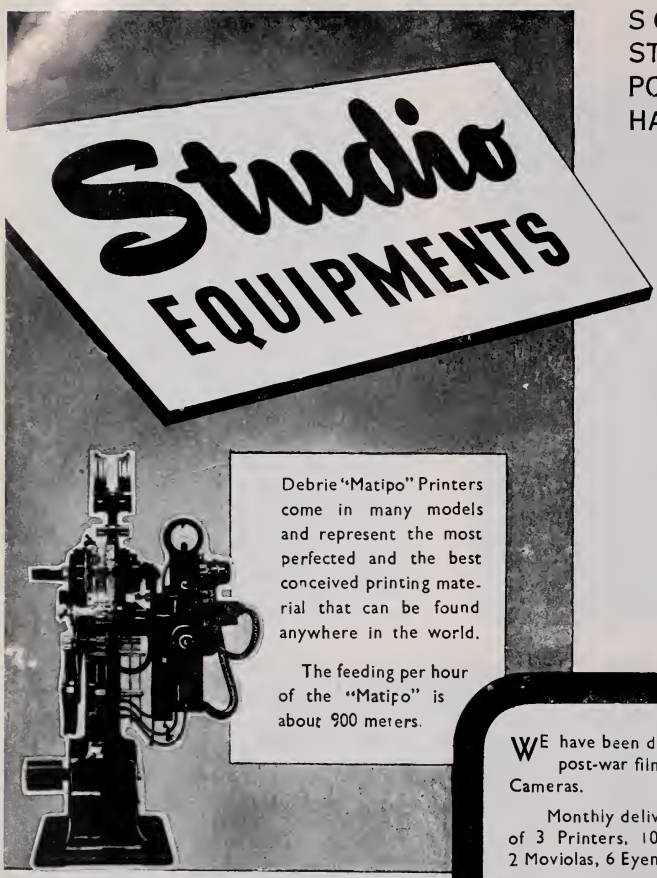

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Editor's Mail

(In this section, the editor himself replies to queries from the readers. As thousands of letters are received every month—some anxious and several frivolous—it is neither possible nor convenient to attend to all. Selected letters are usually treated in an informative and humorous strain and no offence is meant to anyone.)

SURESH PRASAD JAISWAL (Patna)

If you are made the dictator of India, what would you do first?

Begin with the producers and end with the politicians. Now don't ask me what.

Which is better: an ugly flower with good perfume or a beautiful flower without any perfume?

Fragrance is the flower. A flower without fragrance is like a woman without charm.

M. SARWAR RIJA (Karachi)

Are you not really hurt when some people dare to criticize you?

I would be terribly hurt if they ignored me.

But they dare not. I am their mental obsession.

P. N. GARG (Indore)

A friend of mine, young, handsome and the son of a wealthy man dreams day and night of taking up film production as a career. But he has no brains, no push and not much ability. How and where should he start?

No brains, no push, no ability! That means he is perfectly qualified to become a film producer. Ask him to start in Bombay. There are plenty to show him the way. After two years, he won't be 'the son of a wealthy man.'

The replies given by you to most of the questions in the 'Editor's Mail' are frivolous and lighthearted. Could you not manage to be a little serious?

How do you expect me to be serious in a stupid industry? I'll be a dead man if I don't nurse my sense of humour. Besides, life outside, with human stomachs torn open in the streets is so tragic that a little frivolousness comes in handy as a useful tonic.

U. C. AGARWAL (Kasganj)

Is there any Association of film stars where they can meet and discuss about their industry?

There is, but they don't meet. And when they meet, they don't discuss. They quarrel.

Do actresses pray to God?

Yes, tin-gods!

Do you love or hate the film stars?

I love the stars and hate the producers. The stars are helpless victims of versatile capitalists.

SHAKUNTALA VERMA (Chapra)

How is it that our film industry is still immune from the 'strike-fever'?

It is not. We have already had strikes and even the Celluloid-Sardar had to take it lying down when his crowd went on strike.

Why do wedlocks in our country turn into deadlocks?

Because the partners don't take into their homes love locks as mascots.

What is your opinion about the 'purdah' system?

The 'purdah' is an unnecessary teaser which makes men more inquisitive apart from the woman missing the sun tan of beauty. Besides, the 'purdah' constitutes an evidence of male suspicions about a woman's character. Why hide a face which the Sun would like to kiss every day?

S. GOPAL (Mysore)

Don't you think your reviews are destructive?

Of course, they are. I want to root out the rotten weed and in its place plant a little tree that will some day grow and yield healthy fruit with natural hues.

Nur Jehan seems to have grown in "Hamjoli", a social story now running at the Majestic Cinema.

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N. S. VENKATA RAO (Mysore)

What is the action to be taken by husbands when their wives take to hunger-strikes?

Leave them alone. They like a good meal.

ACHARATLAL U. SHAH (Indore)

What should be the aim of our Indian film industry?

To entertain people and through entertainment lead them gently to a better national life.

NAZIR HUSSAIN (Shikarpur)

How will Indian producers be treated in Free India?

I am afraid they will be treated kindly. Actually many of them deserve to be flogged.

A. KUMAR (Mussoorie)

If a young writer wants to give his story for picturization to a studio, the lad is duped. They first ask you for the synopsis. When you send the synopsis, it is copied and returned with a curt note saying that the synopsis is useless for screen purposes. This sort of double-crossing is rampant in our studios. Can you tell me why?

Are you telling me something new? I shall be shocked the day someone comes and tells me that all this did not happen.

K. M. KAPADIA (Bombay)

What is the best solution you would suggest to end this bloody communal problem?

A fresh census of India counting only males and females as Indians without describing them as Hindus, Muslims, Christians etc. A State law guaranteeing lucrative employment to people who inter-marry forgetting religious barriers. Closing down public temples, mosques and churches and establishing them in every home. This will make religion an individual virtue rather than a community racket. Abolishing separate electorates and granting adult franchise. Nationalizing all big industries and in the remaining ones compelling the capitalists to give 50% of their profits to the workers.

Throwing off the thin camouflage of democracy and declaring a Republic of India. Scrapping by a legislation all communal labels from political, commercial, religious, social, relief and other organizations. Making the peasants work instead of looking up at the sky and waste time in idleness. Stripping the state princes of all their wealth and sending them to some workhouse. Utilizing all the accumulated wealth of the princes for a nation-wide reconstruction plan. Bleeding Birlas, Dalmias, Tatas and using their "yellow plasma" for national purposes.

Imposing a tax on all unemployed and idle people and making their relations pay the same. There are a thousand other plans I have got, including the mass murder of our film producers, but they must wait till I become the President of the Indian Republic.

Yes, HIRABAI BARODEKAR

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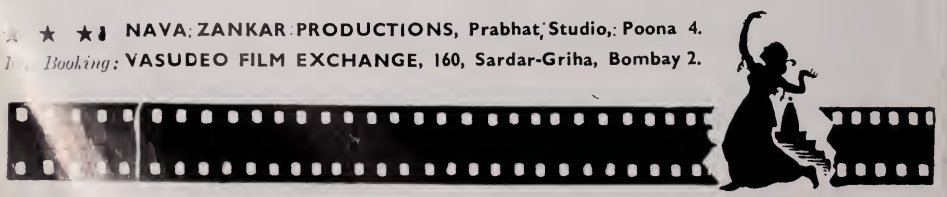

N. V. R. SWAMY (Nagapatam)

Why do Indian women take special care of their make-up especially when they go to a cinema or a temple?

The real mirror of a woman is in the eyes of the other women. If she scores a jealous glint in the other eyes, her heart sighs with satisfaction.

KESHAV CHANDRA PANDEY (Lucknow)

Should we feel optimistic about the future of the Indian film industry?

No. Not till it becomes a part of our national planning.

NAGENDRA KUMAR BAHUGUNA (Lucknow)

Which is the last date for sending questions to you, Mr. Patel?

The astrologers say that I am likely to live up to 70.

KAILASH NANDAN PRASAD (Chapra)

To love the dog of a damsel in order to gain her love, is an English custom. What should I do in case of the Indian damsel?

Love the dog of her parents.

V. BALAKRISHNAN (New Delhi)

What is your opinion about the Peace Conference which was held in Paris?

They have been hammering out the shape of the next war to come.

Najma, a newcomer, in an inviting pose in "Chehra" produced by Upright Pictures.

G. DUTT (Bangalore)

Which city has got the maximum number of good theatres?

Bombay. And the maximum is a minimum of five.

N. VENKATESAN (Nagore)

If 50 years hence you look back upon the Indian film industry what changes do you expect to have taken place in it?

Thank heaven, I won't have the misfortune. I'll be in a place from where they don't look back and if they do, their regrets are not reported.

HUKUM CHAND GUPTA (New Delhi)

In your opinion, which is the best dress for ladies to make them look graceful and allow them freedom of movement?

I like the sari, though girls seem to like wearing shirts and trousers these days. They think that the shirt lends extra emphasis to their figure.

BALBHADRA VED (Bombay)

To what extent does a good screenplay help the story?

A good theme needs a 100% good screenplay.

LACHMANDAS J. M. (Hyderabad Sind)

What is the most interesting topic of conversation in sexology?

Celibacy.

NANDALAL D. DUTTA (Indore)

What do you feel about yourself when beautiful young women praise you?

Only blind women have praised me so far. The beautiful ones don't seem to be sufficiently blind.

KRISHNAN PARAPPALLY (Bombay)

What according to you is the best age for marriage?

When eyes thirst and begin to look longingly at the neighbour's window.

MISS GOPIKA GOPINATH (Bombay)

Define the heart of a prostitute?

A tinsel in a golden casket.

JACOB B. (Bombay)

Do you think lovers sit so far apart from each other in a moonlit garden as shown in New Theatres' "Hamrahi"?

They do at the beginning, not being sure of each other's intentions. After they are convinced, the cameraman is not permitted.

What do you think of the Hollywood people marrying and divorcing so many times during their life time?

Why should I think? Isn't it their funeral?

M. A. LATIF (New Delhi)

"More things are wrought by prayer than this world dreams of." Why don't you pray for the betterment of Shantaram's brain?

Why waste a prayer?

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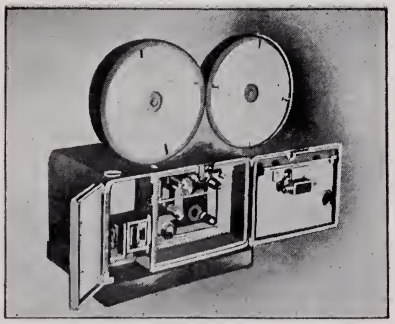

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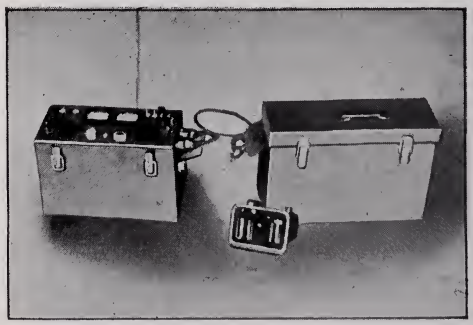

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Kr. RAJENDRA SINGH (Agra)

When old Shantaram can play the title role in his "Dr. Kotnis" why can't you?

Isn't it enough to see a kangeroo hopping about without adding an elephant to the screen?

Can you name any person in the film industry who has not taken ill your criticism?

Baburao Patel.

G. B. MENON (Calcutta)

Can you tell me what Miss Snchaprabha is doing now?

I am not interested in her doings.

Mrs. INDRA RANI (Bina)

Mehtab's eyes have got a tremendous sex-appeal. What is your opinion?

That must be Sohrab Modi's opinion too. He married her.

Why does Motilal always use a night-cap? Is there something wrong with his head?

It is not eczema on his scalp. It is just baldness.

P. KUMARASWAMY (Madras)

What has happened to Protimadas Gupta's "Pathan"?

Suspended for the present.

NARENDRA KUMAR (Bombay)

My sister-in-law sings better than many play-back stars and is looking forward to show her talent as such if she is given an opportunity. Can you help?

Bring her to my office and let us have a trial. If she is any good, there are plenty of songs needing a good voice.

K. C. BADRINARAYAN (Bolarum Dn.)

Whom would you remember on your death bed?

The film producers to whom I would have given the best years of my life and failed to improve.

EHSAN RASUL KHAN (New Delhi)

Do you follow what you preach?

I don't preach. I criticise. The critic is not obliged to live up to his criticisms like the preacher.

If ever again I hear Pandit Indra writing a historical story, I'll eat my hat!

Don't. Pass the hot round and make a collection. Send the collections to Panditji and he won't write another story. Panditji writes for a living and nothing more.

USHA K. BHATNAGAR (Delhi)

How does a film star look before her make-up?

Just as mummy ushered her.

A. LATIF BUTT (New Delhi)

Has Shantaram left India for good?

Oh, no! You can't deprive the man of his bread by such optimism.

What happens when a director of Shantaram's calibre goes to Hollywood?

Hollywood sees through the calibre, just as it did in case of our five "experts" on delegation.

Your attitude towards the Punjabis is of contempt. Can you say why?

Oh, no! I love the Punjabis as friends and they are so warm and genuine friends. I only smile good-humouredly when some of them talk of being gentle, intellectual and well-mannered. But my observations are about the Punjabis in the film industry and they actually deserve a lot more than a smile of tolerance.

K. U. KAMATH (Mangalore)

Here in the South, girls have begun to play the roles of Narada and Lord Krishna. What do you think of this?

The dead have no sex and the girls won't lose theirs. So all are safe.

What is a 'sleeping beauty'?

The snow-white who keeps one awake.

HARI MOHAN AGRAWAL (Benares)

What is the difference between you and a fool?

Nearly a million readers of "filmindia".

M. N. KOOTTALA (Bombay)

The Bombay Government has just passed a bill to provide for the prevention of bigamous marriages

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TO SET A NEW STANDARD IN SOCIAL SUBJECTS.
SARAI KE BAHAR
Produced & Directed by KRISHAN CHANDER
Starring:
SABITA DEVI
MAHENDRANATH
RADHIKA, CUCKOO,
RAJ MEHRA
&
RAMESH.
NATIONAL STUDIOS
NATIONAL STUDIOS Ltd

Shamim is becoming prettier day by day. Here she is in "Bhanwar" produced by Chitra Bharati.

among Hindus? Now what will happen to the Bombay people?

They will be monogamists in Bombay and polygamists in the Punjab. That means more traffic to the railways.

R. ANNAJI RAO (Mangalore)

Why do some lovers seek ancient ruins as the best place for wooing?

Perhaps in the ruins they see the future shape of their love. The lover is a sadist who bleeds his heart with tears to give it a sweeter tone.

RATTAN M. PANJWANI (Karachi)

Nowadays, a college is no 'Alma Mater' but a ground where love is taught, learnt, sold and bought. Do you agree?

I don't. I have more respect for our educational institutions than you, as a collegian, have.

K. PURUSHOTTAM RAO (Hyderabad Dn.)

When does the charm of a married woman vanish?

When her charm becomes a pall over the last remains of her husband. This is, of course, in India. In other countries charm vanishes when the old tooth sets in.

RAM CHARANDRA MEHRA (Lucknow)

I have generally found your reviews of pictures very correct and to the point. It has saved a lot of my money and I thank you most heartily.

Now don't say it loudly, otherwise my journalist-friends will declare your letter a fraud.

J. R. ANSARI (Multan)

How to be happy in life?

Sip at the joys slowly and swallow the sorrows quickly.

C. MUDHU KRISHNA (Secunderabad)

Will anybody, in the field of love, care for poverty?

Yes, as an argument to prove the martyrdom of the lover. In practical life, however, poverty breaks the back of love.

T. J. SATHYANATHAN (Madras)

Why do tears come so quickly and easily in a woman's eyes?

She has too much water on the brain with her pride swimming in it.

S. MATHEW CLARK (Trimulgherry)

Is life an art or a dream?

It is both. Dream is the goal and art the way to it.

Why are most of the songs in the Indian pictures sung by females?

Music has the sex of the nightingale.

Why do they insert 11 to 12 songs in every Indian film?

There is no 'why' in India. People who ask 'why' too often are sent to the mad house.

A. R. VISVANATHAN (Bangalore)

What is the greatest service that a man can render to the film industry?

Not see Indian pictures for three years—the bare minimum time required to put our present producers out of business.

A. L. SETHI (Loralai)

Your style is vigorous, independent, fearless and outspoken. I wonder at times if you are not a rebel like Byron.

Rebel I am but don't insult Byron. Every rebel can't be a Byron.

BHARAT B. SRIVASTAVA (Delhi)

What are your academical qualifications? How did you come to the present position?

Through hard work outside the Academy.

OM PRAKASH GOYLE (Warangal)

The lover in our pictures looks most idiotic when he stands by the side of the beloved while she is busy singing a song. Why can't he behave better?

He reflects the idiocy of the director.

B. N. BRAHANAND (Hyderabad Dn.)

Pandit Jawaharlal Nehru has praised the film "Ameeree" very much, but you have said it is rotten. Whom should we believe, you or Panditji?

Me. Panditji's field is politics for the freedom of the people; mine is films, for the entertainment of our masses. Opinions carry weight only when they are given by experts in the field.

The Creators of **"RATTAN"**
now offer the smash hit of 1946!

For Particulars Contact :-

JAMUNA PRODUCTIONS, PURANDARE PARK,
VINCENT ROAD, DADAR, BOMBAY.

P. A. SWAMY (Dronachellam)

Any hidden secret in Dr. B. R. Ambedkar's Yeola decision on 14th October '35, "I don't die as a Hindu"?

Ambedkar's bark is worse than his bite. If he lives as a Hindu all his life, it is more than enough.

S. RAM (Allahabad)

Veena's face is so charming, pure and serene that as soon as I see it, I get instantly hypnotized by it. Is she really so charming and beautiful in her private life?

In private life, we don't get a chance to see her face which she keeps either behind a book or inside the kitchen.

Why don't the Muslims accept Pandit Jawaharlal Nehru as their leader, seeing that he is a great socialist?

There is no crescent on his white cap.

S. P. JERATT (Karachi)

Why has 'genius' Kishore Sahu stopped his own production and joined Rai Bahadur Chuni Lall of Filmistan?

Even a genius needs a market. "Filmistan" is the market and Rai Bahadur is the chief salesman.

SADRUDDIN H. BANDALI (Dar-E-Salaam)

How many Indian pictures do you see every year?

Over 150 but they always give me a headache of 1500.

Why are our Indian princes called "Maharajas" and not "Rajas"?

They are big in all respects: size, stupidity, spendthriftiness and supineness. To call them 'Rajas' merely would be under-rating their qualifications. In democracy you must be just and correct in estimating people.

M. D. BUTANI (Hyderabad Sind)

What is your conception of hell and heaven?

Heaven is the resting place after a lot of hell.

What is best in a woman?

Her intense desire to carry the cradle of the world.

R. P. MORIA (New Delhi)

What do men and women see in each other at first sight?

The first sight is often in a generous mood and the kindly human mind usually sees only the good points of people. It is with the second and subsequent perusals that disillusionment begins.

G. B. NARANG (Quetta)

Can a man be happy when he falls in love with a girl?

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Directed By:- RAMJIBHAI ARYA ● *Music*:- K. NARAYAN RAO

* * *

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FOR SOUTH

CHUNILAL P. SHAH
BANGALORE CITY.

Falling is risky. If he slides in gradually he has a better chance.

BULO T. HARISINGANI (Karachi)

What is the best and the most decent way of expressing one's love?

Express it silently in the little things of life. They pile up to spell "Happiness."

What did Dr. Tarachand J. Lalvani (remember him?) tell you after seeing your palm? Has anything come true?

If Tarachand could read the future, he wouldn't himself be struggling in the present. Tarachand's palm-reading seems to be a drawing room pastime.

MISS N. D. SAHIJWALA (Karachi)

Can an actress keep her character?

If she has one, no one will steal it. Character is not taken, it is surrendered.

S. S. CHOPRA (New Delhi)

Do you believe in communal unity?

I do, though my belief is getting pretty rude shocks these days.

YAMINI MOHAN NAKRA (New Delhi)

Mr. Patel, when do you think English pictures will 'Quit India'?

Never. And why should they? We need them to teach us motion picture making.

What will be the first step of Mahatma Gandhi when India achieves independence?

Start a nature cure clinic to improve the dyspeptic temperament of his "yes" and "no" men.

K. R. RANGIAH (Secunderabad)

What makes a woman beautiful?

The desire of the onlooker.

RAGHU NATH DASS BAIJAL (Kotah)

At what stage of life does a wife love her husband most?

When the marriage starts running up new liabilities in the cradle.

N. V. R. SWAMY (Negapatam)

What is a sin in our filmdom?

To be intelligent and progressive.

Generally parents love only their first and last born children much better than the rest. Why?

Because they mark the beginning and the end of their joint career.

N. A. KHAN (Lahore)

Can the clash of political doctrines of our national leaders be considered as a disaster or an opportunity to understand each other better?

Every clash is an opportunity, every conflict a preamble of new creation.

GANESH P. AKHILA (Lucknow)

Why does a woman feel that she is the most beautiful person on earth?

So does a man feel that he is the most handsome. If human beings didn't have this instinct, the world would be crowded with saints.

HAR KALI MUKHERJEE (Jubbulpore)

The best time for kissing one's beloved is a lonely place by the side of a calm streamlet in moonlight. What do you think?

What's wrong with the bedroom? And in a city where can you get a streamlet and what can you do with the moonlight under curfew during these riots?

P. M. RAGHU RAJAN (Cannanore)

So many photos of recruits are published in your "filmindia". Why is that none of them is selected by the directors or producers of pictures?

I don't know about the others but one young man, Kitchlew by name, had the decency to call on me and thank me personally. He is playing the hero for Sunrich Pictures Ltd. on Rs. 1000 a month. That is a great start.

S. RAJGOPALAN (Bombay)

Certain American film magazines while reviewing pictures classify certain films as fit for children, adults, or all. Why don't you do that for our pictures?

98% of our pictures are unfit for anything living at any age. Some of them might corrupt even the dead.

MADHUKUMAR H. SARAYA (Bombay)

What is the relation between the country and its religion?

A country is the temple, religion the divine flame which people, the devotees, keep burning.

Khursheed appears in her last Ranjit picture, "Phoolwari".

Mrs. SAKEENA ASHRAF (Patna)

I want to send a wedding present to Mehtab Modi. What kind of a present do you suggest?

Send your blessings for a long and happy life.

If you are a 'nationalist', why don't you publish an 'Idd' number of "filmindia"?

What has nationalism to do with Idd? Tomorrow someone else will ask me to print a Ganpati Number.

V. SIVARAMAKRISHNAN (Coimbatore)

Birth control—Is it a sin or a virtue?

That depends on the purse-control.

MISS GAITRI KASI (New Delhi)

In India, why can't a maiden smile without being misunderstood?

Come and smile to me. I won't misunderstand you.

V. RAMASWAMY (Robertsonpet)

In spite of your repeated warnings the South Indian film directors are going from bad to worse. Why can't you help them?

Even God helps them that help themselves.

Kardar, Mehboob and Sohrab Modi are not advertising their films in "filmindia" only because you do not praise them.

I always praise them but I can't guarantee praising their pictures unless I like these productions.

OM PRAKASH DUGGAL (Lahore)

Should we expect any new thing in your long-awaited "Gvalan"?

Jairaj and Paro team together in "Dhanwan" produced by Mr. V. M. Vyas.

Don't be silly. If I give something new you blokes won't like it or even spot it. If you find something new in "Gvalan" I shall lose a tenner to you.

What would you do in the position of a young collegian who comes across a beautiful damsel in a lonely place?

I would escort her home safely and call on her the next day to inquire about her health.

KUNTI RAIZADA (Muzaffarnagar)

What is your idea of a happy married life?

Life with some one who shares both the smiles and the sighs.

MISS YESHODA K. NEDUNGADI (Palghat)

What is modesty to a woman in the filmland?

Identically the same ornament as to the woman outside the films.

Has a woman got a right to a baby if she needs one?

A woman always needs one and she has the world's right to get one.

V. N. KULKARNI (Deolali)

If a law is passed giving every woman a right to divorce at her sweet will, do you think Indian wives will take advantage of it?

Indian wives observe several strict fasts to get the same husband through different births. At least, the Hindu ones do.

I think Gunjal, Luhar and Dwarka Khosla are racing to present flops upon flops. Tell me, who beats whom?

Kedar Sharma beats them all—by a street.

ARJUN TAHILRAMANI (Karachi)

The strongly you emphasise the secrecy of a thing, the more quickly is a woman liable to give the secret away. Why?

Women are delivery vans. They don't like strange things inside them too long.

MOHAMMED HANIM (Cuttack)

Nobody can say which of the many religions in this world is the best unless one makes a thorough study of all, which is rather difficult though not impossible. In the circumstances, do you think it would be better for us to stick to the religion of our birth or to make a scrutiny of all the religions and then adopt the one considered best?

All the religions in the world are good and great. They are only different paths to the same Divinity. The religion a man inherits with his birth is always the best for him because it suits his natural environments and inherited urges. The child takes its first sip of religion from its mother's breast and the first taste never disappears through ten conversions.

G. V. PRABHU (Kumta)

Some papers do not print film advertisements to be free from the pressure money can put and to be able to give frank and unbiassed views of films. You accept all sorts of advertisements and yet manage to

criticise the products of your benefactors without favour or fear, with apparently no harm to your business. How is that?

Advertisers of "filmindia" are not benefactors. They benefit themselves by using the huge circulation of the magazine. They often advertise very attractively to counteract my reviews and very often they succeed.

What is the reaction on an average producer, actor, actress and the director when you criticise a picture of theirs in your usual inimitable style—and if your review condemns their work?

The review always reacts on me. I give honest criticism and bring home dishonest abuse.

S. D. PURANIK (Bombay)

Which one, out of the two groups from the Indian National Congress i.e. Rightists and Leftists, can give the correct lead in the present critical times?

The Rightists are on the right path. They are cashing their opportunity of a Labour Government in England. The next elections may bring the Conservatives back into the saddle and the Indian ribs may again feel the bayonet. Instead of wasting time in ideological conflicts, the Rightists are out to squeeze out the Declaration of Indian Independence, before the labouring conscience of the Labourites dies on the threshhold of their ideals.

P. G. RAO (Bombay)

If you are made dictator for a day, what would you do?

A day wouldn't be enough to ferret out all the slippery producers from their different haunts.

KALIM GHAFFAR (Bhopal)

Can marriage and parenthood improve the character of a man?

They may blunt the edge of desire and check the temptations.

H. R. SACHDEV (New Delhi)

In my opinion, a Punjabi village girl walking with a pitcher on her head has the most charming gait in the world. Do you agree?

Wait till you see the girl from Kolhapur with three pots on her head.

RAHAT ALI KHAN (Meerut)

What is Shantaram teaching nowadays in his Film Academy?

How to become Shantaram.

Why are people so jealous of you?

Not any that matter.

VISHAL MEHTA (Bombay)

How would you like me bringing some 500 goondas to the opening show of "Gvalan"?

Your goondas might like "Gvalan" and insist on your paying for them to see the picture again and again. That will be carrying back the tendency home. Remember, even goondas like entertainment. By the way, as you belong to the same 'stable' as Sardar Chandulal, may I know whether the Celluloid Sardar has been putting these goondaism ideas in your vegetarian brain?

Rs. 500 IN 25 PRIZES EVERY MONTH

The following prizes are awarded every month for questions which are considered interesting or elicit interesting replies in the "Editor's Mail."

1st Prize: Rs. 100/-; 2nd Prize: Rs. 80/-; 3rd Prize: Rs. 50/-; 4th Prize: Rs. 40/-; 5th Prize: Rs. 30/-; and 20 Consolation Prizes of Rs. 10/- each.

Questions must be submitted with the Entry Token without which no question will be considered. Each Entry Token entitles the reader to ask a maximum of 10 questions and can be used by only one person.

The Editor's decision shall be final and absolutely binding and no correspondence will be entertained. The names of the prize-winners will be announced in "filmindia" every month and the prize money will be remitted by Money Order.

The Entry Token is separately attached on the first page of the editorial article. As each copy is very carefully checked, readers are requested not to pay for the copy if it has no Entry Token. The reader is requested to demand an explanation from the stall-keeper who may have removed the Token and sold it separately.

As Tokens are introduced merely to regulate the sales of the magazine, the month on the Token has no particular significance and a token can be used even six months after the month printed on it.

PRIZE WINNERS FOR OCTOBER

1st Prize Rs. 100/- to K. M. Kapadia (Bombay); 2nd Prize Rs. 80/- to Kailash Nandan Prasad (Chapra); 3rd Prize Rs. 50/- to K. U. Kamath (Mangalore); 4th Prize Rs. 40/- to Lachmandas J. M. (Hyderabad Sind); 5th Prize Rs. 30/- to Jacob B. (Bombay); and 20 consolation prizes of Rs. 10 each to the following:—P. N. Garg (Indore); U. C. Agrawal (Kasganj); N. S. Venkata Rao (Mysore); N. V. R. Swamy (Negapatam); Nagendra Kumar Bahuguna (Lucknow); Kr. Rajendra Singh (Agra); Mrs. Indra Rani (Bina); Ehsan Rasul Khan (New Delhi); R. Annaji Rao (Mangalore); K. Purushottam Rao (Hyderabad Dn.); J. R. Ansari (Multan); T. J. Satyanathan (Madras); Om Prakash Goyle (Warangal); S. P. Jeratt (Karachi); G. B. Narang (Quetta); Madhukumar H. Saraya (Bombay); Mrs. Sakeena Ashraf (Patna); V. Sivaramakrishnan (Coimbatore); Arjun Tahilramani (Karachi) and Mohammed Hanim (Cuttack). Money Orders are being sent to all the prize winners.

NAJMA—

Another newcomer, Najma is introduced in "Chehra", a social picture produced by H. K. Malhotra and directed by Rajendra Sharma for Upright Pictures.

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VEENA—

One of the top-liners of the screen Veena is perhaps the busiest artiste in the industry to-day. Here she is in "Veena", produced and directed by Shahzada Iftkhar for Shahzad Productions Ltd.

For Particulars Contact - **BOMBAY CINETONE LTD** , 335, Meher Villa, Grant Road, BOMBAY.

"Raen Basera"
TRIPLE ATTRACTION
1 Damayanti Sahni
2 Story Dialogues & Songs by Pt. Sudarshan.
3 Produced at Rajkamal Studios.
Directed by
G. L. Dhir
Produced by
H. V. Mote.
Asha Pictures
3, WEST VIEW BOMBAY 14

Arabian Tarzan Runs 50 Miles An Hour!

Boy Tarzan Expected To Speak In 1947

(Exclusive Story For "Filmindia")

By: M. Abdul Karim (Baghdad)

A year at least will pass before the "Boy Tarzan" found in the Arabian Desert can attain any degree of normality, according to the four Baghdad doctors in charge of him. Only the fact that he possesses an already observed high rate of natural human intelligence holds out this hope that in time he may take his place in society as a normal being, despite his lifetime of 15 years spent as a member of a herd of gazelles.

The main problem facing the doctors is whether he will ever be able to talk. Some of the Baghdad medical experts believe him to have been dumb from birth, but Dr. Musa Jalbout, of the Iraqi Petroleum Company, who first examined the gazelle-boy when he was captured in the desert, thinks that the difficulty is temporary. "I believe the boy has lost the sense of talk because nobody has ever talked to him before," he told me this week. "I believe that in time it will be possible to train him in human speech."

His present life in hospital is a conflict between the instincts acquired in the last 15 years and the natural inquisitiveness of the human child. The urge to flight is very strong; at times he seizes every opportunity to flee from the confining influence of the hospital. At other times he tries avidly to copy the behaviour of those around him.

NOW EATS BREAD AND MEAT

This week for the first time he tried to eat meat and bread. "I made a mistake with him at first", said the doctor in charge of his diet. "I tried to encourage him to eat, but this resulted in making him afraid, and he refused. This week, however, I am told by the nurses that slowly and hesitantly he actually ate a meal of bread and meat, his curiosity aroused by the sight of others eating it without harm."

The Arabian Tarzan with manacles of modern civilization.

The incredible stories that were spun around this strange creature, such as that he was half-man, half-gazelle, can be understood considering his appearance. Covered with fine hair, able only to utter animal sounds, capable of a running speed of 50 miles an hour (twice the speed of the world record); eating only grass; the startled, suspicious manner of the gazelle which fears the approach of the hunter; a body so thin that the bones can be counted easily beneath the flesh, yet stronger physically than a normal full grown man, it is not surprising that credulous tribesmen credited him with being some fabled creature from the Arabian nights.

The doctors are still as far as ever from persuading the boy to wear clothes or sleep in a bed. Unfathomable suspicion lurking in his dark, small eyes, he will lay his five feet six inches only on the floor.

LIVED LIKE A DESERT BEAST

The Tarzan boy himself is no less stranger than the wild desert in which he was found by Prince Lawrence Al-Shaalan, ruler of the famous Ruwalla tribe which assisted Lawrence of Arabia (after whom he was named). This desolate and God-forsaken part of the earth stretches between Iraq,

Navin Yagnik has intentions about Munnawar Sultana in "Gold" a social story of Mazhar Khan.

Released: (1) **"1857"** — A RED Page from the Indian History.

(2) **"OMAR KHAYYAM"** — An Immortal Tale from the Persian History.

Now Under Production:

(1) **"CHITTOR VIJAY"** — An Echo of the 16th Century.

The GLORY that was MEWAR! **CHITTOR VIJAY.**

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Their Honour was at stake,
And their Chastity in danger,
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MAHARANI KARMAWATI preferred
DEATH to DISHONOUR and plunged
into FIRE !

CHITTOR VIJAY

Direction :- **MOHAN SINHA** ★★★★★★ Filmatization of H. K. PREMI'S popular Hindi Drama "RAKSHA - BANDHAN"

Featuring:- SURENDRA ★ RAJ KAPOOR ★ MADHU BALA ★ MADAN PURI ★ MUNSHI KHANJAR ★ MENKA ★ Y. N. JOSHI ★ B. GOPAL ★ JUGNU & WASTI.

(2) **"MERE BHAGWAN"** — A Mighty Musical Extravaganza.

MERE BHAGWAN

Direction :- **MOHAN SINHA** ★★★★★★★★ Music :- **SAJJAD HUSSAIN**

Starring:- SURENDRA ★ SHYAM SUNDER ★ MUNSHI KHANJAR ★ MADHU BALA ★ SHASHI BALA ★ JUGNU ★ Y. N. JOSHI & WASTI.

Coming Attractions: (1) **KHUBSURAT DUNIYA** (2) **? ? ?**

MURARI PICTURES.

Ahmed Chambers, Lamington Road, **BOMBAY 4.**

Filmindia's famous cover artist S. M. Pandit has become news in America and Canada. They want him there but his little studio in Shivaji Park, Dadar, Bombay, has also queues of producers waiting for his remarkable colour designs. India mustn't lose this artist.

Transjordan and Syria, where the burning summer sun creates a temperate of 160 degrees by day and no natural shade exists over hundreds of miles. In winter the temperature drops as much as a hundred and thirty degrees from this level. Life under natural conditions is almost impossible for human beings, and no tribes live actually in the desert itself. Even the Bedouins, natural nomads of Arabia's sandy wastes, do not settle there, passing through only when necessary to seek a change of pasture. Searing winds which literally scorch the flesh in summer, icy blasts which freeze the limbs in winter, render this desolate-waste land habitable only on camels or swift moving animals like gazelles.

The only habitations seen by passengers on the trans-desert coach route from Baghdad to Syria are the Iraqi Petroleum Company Stations. These little colonies in the desert, surrounded by barbed wire and stone walls, pump the oil through the pipelines, which start far away to the north near the Iraqi-Turkish border. Each station is self-contained, with its own hospital and amusements, and the British staffs in these encampments live, sometimes with their families, exiled from civilization and the faces of their own kind. A visit to a cinema, (if you feel like going to a cinema) involves a little jaunt of 300 miles. Outside the walls of the station lie the mud-brick dwellings of Arab workers and pipeline guards.

CAPTURED BY ARAB PRINCE

It was in these surroundings that the Tarzan boy was found, and nearly lost his life, when Prince Lawrence Al-Shaalan was out on a hunting expedition. "I was astonished to see what looked like a boy running among a herd of gazelles we were chasing," he told me. "I called to the occupants of the other cars to stop shooting, and we concentrated on chasing the herd. We were still far away, but could see that the boy was running as fast as the gazelles. We chased the herd for 50 miles, during which time he kept up with them, bounding along with a half-human, half-animal gait. Suddenly the herd dispersed and we saw the boy stumble and fall.

"When we came up to him we found that his leg had been injured by a large stone which had brought him down. He looked up at us with fear starting from his luminous eyes and shrank from our touch, emitting cries like a wounded gazelle.

"I took him to my home and tried to feed and clothe him, but he refused both. The first day he ran away several times, making his escape by jumping from one roof to another until he landed in the street. We sent every available car and horse after him, eventually recapturing him after a chase lasting two hours. This decided me to take him to Dr. Jalbout at the Petroleum Company station."

COULD OUTRUN CHAMPIONS

Dr. Jalbout scoffed at any suggestions that the boy is in any way an unnatural monstrosity. "He acts, eats and cries like any gazelle, but I have no doubt that he is a human being who has lived all his life among gazelles," he said. "I believe that his mother lost or abandoned him when he was an infant and the gazelles found him and brought him up as one of their own young. I believe he is the fastest human being on earth and can make every running record ridiculous."

In his early days he would have lived on the milk of the female gazelles, and then learned to crop the sparse desert herbage along with the herd.

This diet, while sufficient to keep him alive and extremely strong—thanks largely to a naturally strong constitution—is inadequate to keep a human being in good health for any long period. If he had not been found, it is doubtful whether he could have survived to full manhood.

A Syrian expert of desert lore expressed no surprise at the story in Damascus this week. It often happens, he said, that Bedouin women giving birth in the desert abandon the babies to the mercy of nature. Such babies almost invariably die, but in extremely rare cases one is found, adopted and brought up by wild animals.

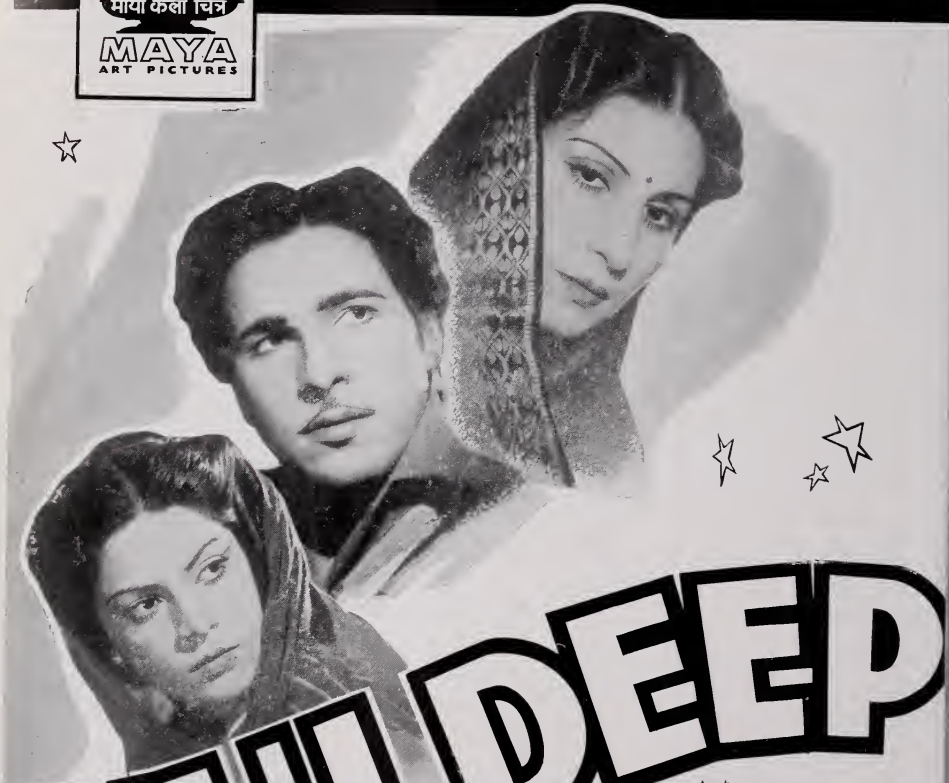
Music-director Hansraj Behel will be front-page news in 1946-47. His remarkable tunes in "Gvalan", produced by Mr. Baburao Patel, proclaim him to be an outstanding musician with a rare talent for film music.

माया कला चित्र

MAYA

ART PICTURES

THE CELLULOID EPIC OF A BURNING THEME



KULDEEP

Starring

VIJAY MOHINI, TASNEEM, MADAN PURI, SHEIKH, B. A. AZAD and BHUDO ADVANI.

Directed by:- N. VASWANI. Music:- SUSANTA BANNERJI.

Photography:- MANOHAR.

World Rights held By:- GANSHAM DAS Esq., Proprietor, 5, Shalimar, Marine Drive, BOMBAY.

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S.A.

OUR REVIEW

Rana Pratap Becomes Jayant Desai's Box-office Clown !

Rajput Hero Sold Out To Muslim Masses !

Story Of A Rajput Street Girl !

Of all the blasphemies which Indian producers have heaped upon the glorious heroes of our history so far, "Maharana Pratap" is about the most utter and vile one that can be imagined. Never was such a glorious and hallowed name, as that of the Rana of Mewar, so mercilessly besmirched as has been done in this filthy pseudo-historical picture produced by Jayant Desai Productions.

Had this picture been produced in the days of Rana Pratap, the indomitable warrior would have spent the rest of his life hounding out its producer to hang him in a public square rather than to have fought those immortal battles in the wilds of Aravali to regain the glory of Bappa Rawal.

It is a crying shame that an Indian film producer should bring down to dust the undying glory of a great Rajput warrior whose exploits foreign historians like Tod and Vincent Smith have described with lyrical ecstasies.

Can there be no law, at least with our present mirage of future freedom, whereby these vandals can be stopped from outraging our historical and cultural traditions in so filthy and unpatriotic a manner?

Jayant Desai's "Maharana Pratap" has been slightly wrongly named. The picture should have been called "The Street Girl of Udaipur" and a lot of dirt, which flies into our eyes in this picture, would have been correctly labelled.

Writes Col. Tod "undaunted heroism, inflexible fortitude, that which "keeps honour bright", perseverance—with fidelity such as no nation can boast, were the materials opposed to a soaring ambition, commanding talents, unlimited means, and the fervour of religious zeal; all, however, insufficient to contend with one unconquerable mind. There is not a pass in the alpine Aravalli that is not sanctified by some deed of Pratap—some brilliant victory or, oftener, more glorious defeat" ("Rajasthan" pp. 406-407).

These are Tod's finishing touches to the portrait of an immortal hero.

A FILTHY CANVAS

Now here is Jayant Desai's filthy canvas. A short, corpulent actor of average talent plays Jayant Desai's Pratap. He rushes into the eyes of the spectators riding on an oversized goat (we must accept this animal as his famous "Chetak") to save a singing clown from being burnt. This is his greatest exploit in the picture. After this the poor fellow doesn't get even a dog's chance to display his chivalry as a street girl of Udaipur (we are again asked to accept her as a model Rajput maiden) monopolizes all the chivalrous exploits and the dramatic incidents. Jayant's Pratap is amused at the exploits of the street girl and he soon takes himself and his family to the caves where he is more often shown as avoiding and hiding from his sworn enemies. He has the most unqueenly-looking queen and a few street urchins as his children.

His queen makes strange faces at odd times and we keep wondering whether the poor woman has been suffering from partial facial paralysis. And the urchins keep crying for food like so many street victims of Bengal famine

MAHARANA PRATAP
Producers: **Jayant Desai Productions Ltd.**
Language: **Hindustani**
Story & Dialogue: **Munshi Dil**
Songs: **Swami Ramanand**
Music: **Ram Ganguli**
Cameraman: **Dronacharya**
Sound: **K. Save**
Cast: **Khurshid, Ishwarlal, Mubarak, Salvi, etc.**
Released at: **New West End, Bombay.**
Date of Release: **2nd August 1946.**
Directed By:
JAYANT DESAI

Mazhar is trying to woo an angry dame in "Naiyya", supervised by Mazhar Khan.

J. D. CHANDNA
PRESENTS
• MEENA
• AL. NASIR
in
ARSI
Direction
DAWOOD CHAND
music
LACHHI RAM
JEWAN PICTURES, MCLEOD ROAD LAHORE

The entire royal entourage is not such as to suggest even a suspicion of the royal descent of Jayant Desai's Pratap. Jayant Desai's Pratap carried two swords, though he didn't need even one. Parts of his "battles" in this picture came from an Italian picture, which had previously supplied battles to other producers as well, and really no one felt the need of Pratap drawing out his two swords unnecessarily and disturbing the rust on the scabbards.

Jayant Desai's Pratap walked to and fro half the time and sat down the rest of the time out of sheer fatigue after spitting out some stupid dialogue written by Munshi Dil. He often rinsed his mouth by saying something like "Shahenshah Akbar Zindabad" and his people kept on saying "Jai Hind". (It seemed, they had been reading Karanjia's "Blitz"). Akbar, of course retaliated this courtesy with proper Islamic zeal and threw back "Pratap Zindabad" and after these Hindu-Muslim performances, Jayant Desai and his stooges seemed quite pleased with their murderous onslaught on our historical heritage.

To show the magnanimity of Pratap, Producer Jayant Desai

Recruit W. N. Kapur of 7, Lancers Road, Timarpur, Delhi, looks a smart lad of 21 with 5' 7". He sings and acts and wants a break.

Sabita Devi likes spoon feeding and she doesn't mind Mahendra doing it in "Sarai-ke-Bahar", a social story of National Studios.

brings Akbar as a Sadhu to visit the great Rajput warrior in his hiding place. Historians have never mentioned anything like this because they didn't have a film producer's fertile imagination. There is a myth about Akbar having visited Meera to discover her spiritual stature. This myth, Jayant Desai, has conveniently grafted to Pratap's life.

THE STREET GIRL

Let us turn to the street girl of Udaipur. She is named Veena and is destined to become the beloved and devoted wife of Shaktasingh, the brother of Rana Pratap. This girl, contrary to all canons of Rajput modesty, begins her screen career in a street flirting with the son of a Bania. Then she starts shouting "Jai Hind" catching the infection from Russi Karanjia of "Blitz.". And we thought that Netaji Bose had coined this national slogan. Evidently it was echoed in Rajasthan but Tod and Smith, the historians, being stone-deaf had not heard it.

Veena, the Rajput maiden, in her "twenties" (though Khurshid gives an impression of late thirties) runs about the street without a veil and starts begging for funds for her king Rana Pratap. And whom do you think she meets? Shaktasingh, her future husband, who falls in love with her seeing her street performance and gives his sword to her to enable her to give some more performance. And then she meets the great Rana Pratap, rushing to save a singing clown, and without knowing him of course, demands money from him for the patriotic war.

Now, that sort of behaviour must humour the great warrior just as any good-looking beggar-girl would in case of Jayant Desai while stepping out of his house. So the Rana smiles a blessing on her and rides away to his palace.

The girl continues her merry career in the street and is soon married to Shaktasingh. Her husband, however, proves himself a traitor to the national cause and naturally finds an opponent in his own wife. But this strange Rajput maiden is not disheartened. She keeps moving from place to place; penetrates military guards; interviews Mughal commanders, outwits one and all and ultimately sings a silly song in Akbar's court to get the freedom of her husband. We are asked to accept this girl as a perfect symbol of Rajput maidenhood of the times. Ha, Ha, That girl is a rare treat!

Producer Director A. M. Khan Proudly Presents the

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That is a hired crowd Dixit has around him and not his own in "Phoolwari", a Ranjit picture.

VILLAIN WITH A PAUNCH

Then there is Shaktasingh acted by Ishwarlal who looked as if he was carrying a six-month old baby inside him. They say that you can take a Rajput's life but never his sword. But this guy gave it away to the street girl as if his sword was nothing better than a fountain pen. This role was probably intended to portray the character of an idiot, because, that is how it is presented on the screen throughout. Even a traitor must have a backbone but this Shakta has only an ugly paunch.

With these main characters, Jayant Desai gives us a "historical" drama with exactly four Akbar-punctuations at long intervals. A lot of stupid dialogue with topical political slant is heard from all sorts of people and when either one or the other party gets too hot with such words, it lets the steam out by saying either "Shahenshah Akbar Zindabad" or "Rana Pratap Zindabad". These outbursts are there to restore the communal harmony among the spectators, in case they get suddenly too hot.

Then some Mughal soldiers, realizing that this picture was all about Rana Pratap, a Hindu, and was in addition produced by a Hindu producer, choose to establish communal parity by singing a song about, "the Muslims being on the top of the world etc." The song, however, impresses neither the Muslims nor the Hindus and only leaves behind an indelible impression that the film producer was trying to pander to the sentiments of the Muslim masses and making fools of them by throwing some communal dust into their eyes.

There are a hundred things, criminally wrong, in this blasphemous picture. It has neither history nor entertainment. It is just 11,000 feet of unceasing pandering, with communal filth and political pimping after every little while. The picture looks a product of a greedy, crazy mind.

INSULT AND OUTRAGE

The technical values of the production are not so bad as the story contents. Photographically the picture is quite attractive in parts. Though the music is of the common variety, a couple of tunes appeal a bit. Ramanand's song compositions are mere words, just familiar words with the overfamiliar meaning and at places he has not even worried about rhyming the lines correctly. Munshi Dil's dialogue is as stupid as his screenplay.

From the players, only Khurshid gives a good performance as a street girl of Udaipur. Ishwarlal, Mubarak and Salvi all look stupid and it is difficult to say who beats whom. The rest are too rotten for words.

This picture is a standing insult to all Indians and an unforgettable outrage on our historical heritage.

Radhika and Sabita Devi have a little fun between them in "Sarai-ke-Bahar" a picture of National Studios.

OUR REVIEW

Brilliant Dialogue Makes "M. K. Karun" Entertaining!

A Slick, Well-Acted Picture!

Produced by an unknown company and in a hired studio, this picture, has turned out to be surprisingly slick production.

The story is all about a marriage tangle. There is an element of mystery in it too. Under ordinary circumstances, the picture could have hardly proved entertaining but Satyakam's brilliant and at places equivocal dialogue lends to the picture a fast passage without a moment of boredom.

Satyakam's dialogue is exceptionally good and after a very long time we find a social picture in which the very brilliance of the dialogue has remarkably sustained audience interest in a motion picture.

A writer like Satyakam should get more work from those producers who are anxious to give us good pictures.

MAIN KYA KARUN

Producers:	**Flora Films**
Language:	**Hindustani**
Dialogue:	**Satyakam**
Songs:	**D. N. Madhok**
Music:	**Ninoo Muzumdar**
Cast:	**Shah Nawaz, Pahari Sanyal, E. Billimoria, Bikram Kapoor, Suraiyya, Hansa Wadkar, etc.**
Released At:	**Capitol, Bombay.**
Date of Release:	**12th July 1946.**

Directed by:
SUDHIR SEN

A MARRIAGE TANGLE

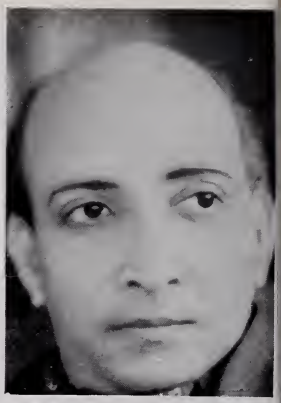
The story of 'Main Kya Karun' is not at all unusual. It begins with two proud and headstrong parents who get their children married to each other and then quarrel and cut away, each taking his child away—one the bride, the other the bridegroom.

They lose sight of each other for years and then meet again under strange environments as grown-ups. The hero, of course, doesn't know that the heroine was married to him years before and he makes love to her all over again. The heroine fancies herself to be a widow but is led away by the hero's advances.

In between them there is a friend who throws affectionate glances at the hero's sister. The hero's sister is the heroine's friend and a number of transparent misunderstandings result giving the story a humorous push at every stage.

It, of course, ends well with the identities correctly established and romance settling down for its conventional career.

Husna trying to console a hungry soul in "Bhookh", a social story produced and directed by Dr. Safdar "Ah".



Here is an egg with human features—David, an incomparable artiste, in "Door Chalen", produced by Phani Muzumdar.

SLICK PRODUCTION

"Main Kya Karun" is a slick production. It is well directed and beautifully written. A couple of tunes are definitely popular and though Madhok's songs are at places merely so many familiar words, a couple of his compositions also attract attention.

From the players, Pahari Sanyal, after a long time, gives a sparkling performance in a frivolous role. Shah Nawaz and Bikram Kapoor are quite good as the elders. Agha has also done pretty well as the clumsy, stumbling hero, while Surraiya makes a good impression as the heroine.

As an entertainer, we like this picture. It is a good time-killer, though it has nothing very weighty to shout about.

OUR REVIEW

Stupid Direction Ruins "Dharti"

Picture Proves Tiresome And Boring !

A distinctive feature of Ranjit productions is that the producers usually manage to get a good story idea and then their writers proceed to murder the idea so methodically that the audience sees only the badly mutilated corpse of the original theme on the screen.

There is nothing extraordinary about the theme of "Dharti", but it had enough basic material to be turned into a thrilling screenplay if only the people who wrote the screenplay had a little brains and imagination. What little these poor brains had actually put in was subsequently dissipated by the director, whose idiotic work has driven the last nail in.

As long as the Ranjit Chief refuses to overhaul completely his entire production organization, a procedure that needs great character and moral courage, there is not the least chance of Ranjit giving us a single good picture. It needs good tools to produce a good product. The junk merchants of Ranjit can give only junk and more junk as they have been doing for years.

DHARTI

Producers:	**Ranjit Movietone**
Language:	**Hindustani**
Story:	**Aspi Irani**
Dialogue & Songs:	**Pandit Indra**
Music:	**Bulo C. Rani**
Cinematography:	**D. K. Ambre**
Audiography:	**H. D. Mistry**
Cast:	**Mumtaz Shanti, Trilok Kapoor, Padma Bannerji, Bikram Kapoor, etc.**
Released At:	**Opera House, Bombay.**
Date of Release:	**12th July 1946.**

Directed By:
MANIBHAI VYAS

If out of sheer generosity and charity Sardar Chandulal Shah does not give a walking-ticket to his directors, though he is losing heavily on his production business, the men themselves should display some over-due loyalty and decency towards their Chief by going away and giving their generous employer an opportunity to recover his lost fortune. Chandulal badly needs new men and new ideas and he simply cannot recover his lost prestige with his old junk merchants. It is a pity that a man who helped to build the fortunes of so many subordinates has today to take the knocks from the very men whom he helped all along.

Zahur Raja is worried about Jyoti in "Dharkan", a Raja Movietone picture.

BELIEVE IT OR NOT

The story begins with a song that shouts the name of the picture and proclaims a famine in some unknown land. We see the usual stock shots of hungry people and thirsty cattle punctuated by the usual carcases.

And now a starving peasant comes along, correctly timing his death, leaves his little son in charge of the Jagirdar and dies according to plan. The son is named Kishen and the kindly Jagirdar adopts him in his family and educates him overseas. There is a girl in the story, Asha, the daughter of the Jagirdar.

By the time these youngsters grow up, Asha is naturally in love with Kishen. But Kishen, who had gone for agricultural training evidently fancies a sweetheart from the natural agricultural environments. So he falls in love with Radha, a farmer's daughter. Having made the popular slogan, 'Radha-Kishen', from the romance, the story-writer now puts in another angle by making Choudhary, the manager of the Jagirdar, a rival for the hand of Radha. The romantic set-up is now ready. Asha wants Kishen, Kishen wants Radha and Choudhary wants Radha.

Rival claims now begin their fell work against our poor hero and poorer heroine. Kishen, the agricultural hero, now rides on a tractor and makes an attempt to introduce new methods of agriculture. The hero had to go overseas to learn this while Chowdhary, the villain, knows the antidote for modern agriculture without going out of his village. He must be a rare chemist to sprinkle a little powder from a small "jholi" on ten square feet of a field and ruin all the expected

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Dialogues:

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crop of vast fields over which the tractor of the hero was supposed to have travelled. Magic takes its birth in Ranjit, as seen in "Tansen", and we mustn't be surprised if from a little cloth bag, a little sprinkling of some white powder ruins the whole crop. Evidently, the English people didn't know the fell secret of Chowdhary to give a warning to the hero.

Strangely enough, only Radha's field is found suitable for the tractor experiment. The Jagirdar, who owned the village, didn't have any fields of his own. And yet the old Jagirdar showed the foolhardy enterprise to send the hero overseas to learn modern agriculture, so that he may come back and start the tractor working in the poor heroine's solitary field.

The crop soon becomes the pivot of the story. If it grew the hero would be successful, if it didn't the villain would be vindicated. The heroine, of course, was attached to the crop, as an extra gift.

The story is made "humorous" and "intriguing" by the introduction of the local barber. He shaves people and circulates rumours. He is scared of his wife and sings with her a duet to give Pandit Indra a chance to write a humorous song on the barber's profession (his own, it seems, seeing the quality of this particular song).

The story soon travels to the climax, in which Radha gives a professional dance; Chowdhary kills Radha's father and then attacks Radha; Asha spits out repentance and finally the dying Radha officiates as a priestess and joins Kishen and Asha in a holy wedlock.

That ends the yarn prepared by a group of Ranjit intellectuals.

Recruit Arjan Khanna of 5'32 West Extension, Karol Bagh, Delhi, is 5' 6½", 22, and has "cat eyes". He wants to be another Chandramohan, without of course the race horses.

IDIOTIC DIRECTION

The production values of the picture are, as usual, very erratic. The photography is good in parts and rotten in other places. The laboratory work is utterly rotten. Sound recording of songs is pretty carefully done, but the recording of outdoor scenes is hardly good. The music is bad and the orchestration of the songs is too rotten for words. Bulo C. Rani will need a lot of training in musical notes before he takes up another picture for orchestration. Quite a few songs of Pandit Indra are well and warmly worded but they fail to appeal because they appear in entirely weak and insipid situations. At places, Panditji has put too much of romantic emotion in his words while the situations actually, as portrayed on the screen, lack the requisite romantic intensity. Panditji's work, as is usual with him is, erratic. He is brilliant in parts and rotten at other times. The dialogue of the picture is too poor for words. It is weak and inappropriate throughout. The screenplay lacks imaginative development and the situations have become very sketchy. The humorous element provided by the barber has become at places too cheap and disgusting.

Manibhai Vyas, the director, has done an idiotic mess of his job. He seems even ignorant of the elementary technique of motion picture shooting. The emotional situations, and there are precious few of these, the director has completely ruined showing lack of intelligence and imagination.

Recruit Devendranath C/o Rajnikant Vora, Nagar Chokla, Bhuj (Cutch) is a very anxious youngster who can not only sing well but also compose songs. He is prepared to start at the bottom and work his way up on merits.

BIKRAM, THE BEST

From the players, Mumtaz Shanti gives her usual good performance in the role of Radha, though the cameraman has not been very kind to her. This artiste also gives an old dance with the same age-old movements and one wonders whether the dance was picked up from some old Ranjit picture.

Bikram Kapoor has a very small role to play as the Jagirdar, but he looks it and lives it. Trilok Kapoor, the hero, needs strong handling. He walks through the picture without worrying about even making faces. Padma Bannerjee, who plays Asha, the daughter of the Jagirdar, looks hideous. She can hardly act. This girl, hardly, deserves to be given important roles. Leela Shinde, strangely enough, shows a lot of improvement on her previous work. She does pretty well as the shrewish wife of the barber. Mustafa in the role of the barber acts like a circus clown. The director seems to have forgotten to tell him that he was playing the barber.

Well, "Dharti" is a very poor picture seen from any angle and gives a headache long before one comes to the end.

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Music :- **Shyam Babu**
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OUR REVIEW

"Zamin Asman" Just Another Prakash Flop!

Stupid Picture Fails To Entertain!

This is another silly picture on the usual conflict between labour and its exploiters. In motion pictures, however, the conflict is never ideological. It is usually a romantic clash—the romance being the main theme with occasional punctuations of labour-laden dialogue which helps neither the romance nor the labour.

The economic and ideological conflict between labour and capitalism has its own problems but when film producers condescend to handle these problems for film purposes, all the problems lose their intrinsic importance and look stupid and ridiculous.

The producers of this picture are not particularly known for any highly intelligent approach to their work and it is no surprise to any one with a little experience of Indian pictures to find "Zamin Asman", a stupid and boring picture.

An important feature of this picture is its hero. Film audiences are used to expect our heroes to be glamour boys with all the virtues attributed to the gods. "Zamin Asman" presents a hero with a dehydrated face, the first glimpse of which helps to create an unforgettable hostility towards everything connected with the picture. Right till the end Jeewan, the hero, remains an uncomfortable eye-sore to all film-lovers. In this aspect of its main casting the picture has lost 75% of its box-office appeal. The Indian film industry must be in its ninth degree of degeneration to have to fall back upon a person like Jeewan to play the glamour lead.

ZAMIN ASMAN

Producers:	Prakash Pictures
Language:	Hindustani
Story & Dialogue:	Pt. Girish
Songs:	Faiz Rashmi
Music:	Kamal Das Gupta
Cinematography:	P. G. Kukde
Audiography:	Bhatt, Dave & Dass
Cast:	Ranjana, Jeewan, Kusum Deshpande, etc.
Released At:	Lamington, Bombay
Date of Release:	12th July 1946.

Directed By:
DWARKA KHOSLA

Recruit "Deepak" Co "filmindia" is a handsome man of 25. He sings well and has directed stage hits. For the present he wants to hide his identity, though his face is on view. He is certainly a smart lad with talent.

THE USUAL TRIANGLE

The picture presents the usual tiresome story, so often seen on the screen. Nanak Chand (not in any way related to our "Chand" brothers) owns a sugar mill in partnership with Ravi, the son of his dead partner, Pooran Chand. Ravi is educated in England and is intended to be the husband of Nirmala, the only daughter of Nanak Chand. When Ravi returns home, he is pained to see the economic distress among the labourers working in the mill. But he displays a soft back-bone and can't do much about it, even though he sees a man being killed in an accident and another being murdered. Nirmala chases Ravi all over the place carrying her heart in her hand. Ravi, of course, dodges her, knowing that he has to meet his heroine somewhere else. He does so in a jungle and her name is Kamla. She is in an ashram called "Bharati Ashram". Ravi and Kamla

Kiran and Husna are in a pleasant expectant mood in "Bhookh."

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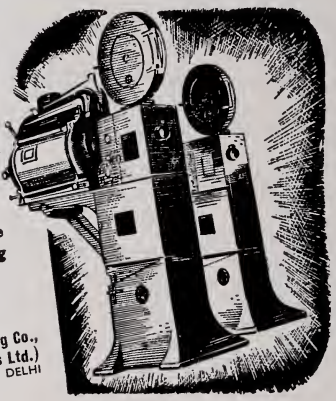

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★

Agents for
Northern and Central India:
Globe Radio & Engineering Co.,
(A division of Electronics Ltd.)
CONNAUGHT PLACE, NEW DELHI

Recruit Narender Nath of Allies Novelty Stores, Queensway, Karachi, is 5' 8", has had amateur stage experience and is anxious to join in.

start spooning, till Nirmala arrives on the scene.

Very soon, all the characters of the play return to the sugar mill to contribute to the climax. The climax is reached in a final conflict between Nanak Chand and his workers. The hero takes sides with the workers and both the parties are soon face to face with a solitary gun as the symbol of tyranny. After spitting out some lukewarm emotions, all go home completely satisfied.

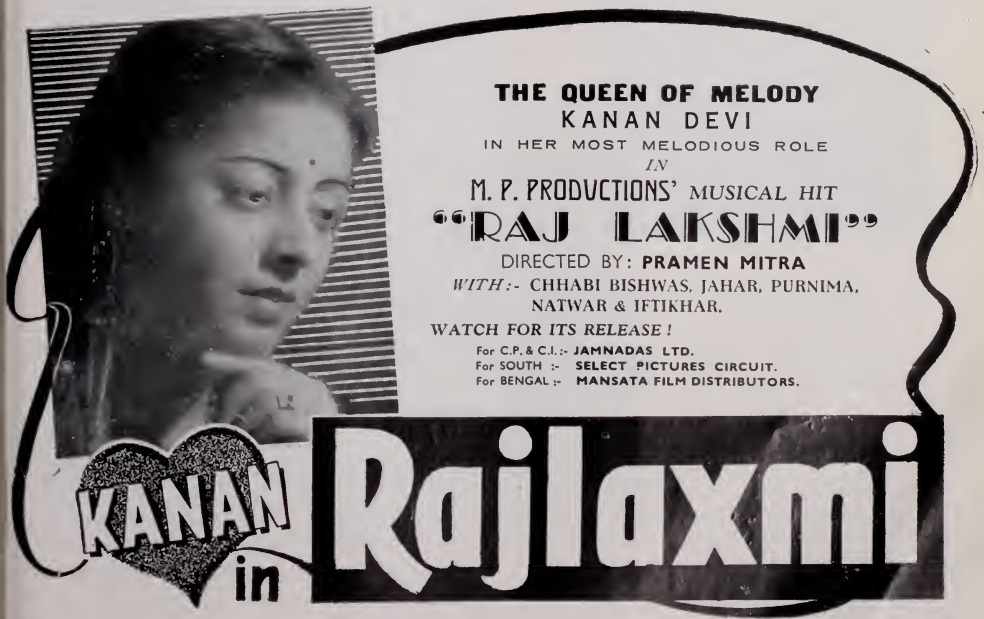
A POOR PRODUCTION

Technically the picture is rather a poor affair. With the solitary exception of the first song, the rest of the tunes given by Kamal Das Gupta are too poor for film purposes. The song compositions are also too poor to appeal. The dialogue is rather insipid throughout. Photography is good in parts and so is the recording. The dances are meaningless. The direction of Dwarka Khosla is too silly for words.

From the players, Jeewan just doesn't look a hero. Kusum Deshpande gives her usual good performance, with plenty of eye-making, as Nirmala. Ramesh Sinha impresses as Nanak Chand and speaks well. Ranjana acts rather poorly as the heroine. The rest are too poor.

There is nothing in "Zamin Asman" worth the price of any ticket and if some are stupid enough to see it, they will be purchasing only a headache.

Recruit E. M. Khan c/o Automobile Co., Salim Road, Mombasa, is 23 and 5' 4" and does not mind a small role to make a beginning.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KANAN DEVI
IN HER MOST MELODIOUS ROLE
IN
M. P. PRODUCTIONS' MUSICAL HIT
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DIRECTED BY: PRAMEN MITRA
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AT HOME AND ABROAD

MOVIES AND CRIME

Right after the fashion of the movie-makers, an Indian took a tommy-gun the other day, got into a taxi, jumped out in a crowded locality and opened fire killing six and wounding several. After this fell exhibition of monstrous butchery, this coward escaped in the taxi and was untraced till the time of writing. This is a communal-cum-political incident, but is it purely this or also cinematic, considering what Hollywood has been showing the Indians during the last thirty years? Though tragic, this man-slaughter has a touch of filmic melodrama in it. These methods of crime were unknown in India before the movies became a popular entertainment.

FINAL SETTLEMENT

Once managing the Indian distribution-end of the Universal Pictures of America, Amladi Vithal Rao, found it necessary to dispose himself off by hanging himself from the ceiling of his bed-room.

Losing his job with the Universal's a few years back, this unfortunate man went through a chain of misfortunes in trying to do some independent distribution business in the city. Dunned by his creditors, the unfortunate man could not stand the endless strain of dodgings and bluffs and on Tuesday morning the 10th of September Vithal Rao's young wife found her husband hanging by the neck in his bed-room.

That is one against the speculative aspect of this film business.

NO FREE SHOWS

The Congress Ministry of the United Provinces has once again passed orders warning government servants about using complimentary passes to visit cinemas. Strict disciplinary action will be taken against offenders who are found taking illegal advantage of their official status.

What about Bombay and the other provinces where the white capped moralists are ruling?

PROUD EGYPTIANS

The Ministry of Social Affairs of the Egyptian Government have decided to ban Egyptian-made films which are considered "indecent and incompatible with their traditions and not befitting Egypt's status among the nations of the world."

This decision was taken on the report of the Arab States where the Egyptian films were severely censured and considered indecent by conservative families. Reports also came in that these films were doing a great harm to Egypt's reputation abroad and rudely contradicted the complacent belief that the Egyptian film industry served as a good propaganda medium.

Measured by this yard-stick, 99% of the Indian product should be pushed into the city's sewers.

In "Parda" a social picture of Basik Productions, Dulari attracts attention.

In "Kalpana", Uday Shankar gives some rare dances which are going to grace the Indian screen for the first time.

ONE FILM LESS

On August 26th, in Lahore, the capital of the Punjab, a film studio belonging to Shorey Pictures was gutted by fire which took its flame from the leakage of an electric fuse. For a while, an adjoining cinema and a few residential flats were in danger but were saved by the heroic efforts of the studio staff and the Fire Brigade.

It is reported that "Rut Rangilee", a film was completely burnt. The actresses are reported to have escaped unhurt.

One wonders what the Electric Inspector to the Government was doing to permit the use of faulty electrical installation in a place where hundreds of people work regularly.

AND SOME MORE LESS

On August 27th, a film-godown belonging to the Empire Talkie Distributors of Calcutta, coughed out a loud explosion and broke out into a fire. No loss of life is re-

Salvi, playing the title role in "Maharana Pratap", carries two swords but doesn't draw out even one, but threatens nevertheless.

ported and no one knows the cause of the fire yet. It is said that a number of foreign distributors have lost their copies as follows: United Artists 7, Universal 6, Warner 20, Twentieth-Century Fox 29 and R.K.O. quite a large number.

It is also said that the negative of "Jhunke", which was sent to Calcutta for making prints, has been completely burnt.

It is high time that the different provincial governments start taking drastic steps in the matter of storing films or one day our film producers will burn the whole country down and roast the people alive.

TIMELY WARNING

The workers of the Indian film industry have suddenly become conscious of their rights and quite a few lightning strikes have been reported in different studios.

Over six hundred workers of the Ranjit Film Company went on a strike during September because 200 workers were given the walking-tickets one good morning. The silver-haired centurion, Sardar Chandulal Shah, left his race horses at Poona and rushed to town and after a lot of quibbling agreed to withdraw the walking-tickets. They say that he spends Rs. 15,000 every month in feeding horses which run for him and lose money.

During August, 500 workers of the Central Studios also went on strike demanding dearness allowance. Theatre-magnate Keki Modi granted the allowance immediately and promised to consider other demands within a month. They say that Keki Modi is worth nearly a crore of rupees and also runs race-horses for fun.

Still another strike of the workers of the Famous Cine Laboratory, owned by Shiraz Ali Hakim, a movie-millionaire, was settled amicably by granting an increase in dearness allowance, thirty days' leave with pay, public holidays under Factory Act, free medical service and an equitable Provident Fund scheme.

MUSIC OF THE MONTH
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These three victories over leading film magnates are significant of the times ahead. It is high time that the workers start getting a substantial share of the huge profits made by our movie-millionaires by manufacturing motion picture sausages.

THEIR LEGITIMATE DEMANDS

Under the presidentship of Mr. P. Y. Deshpande of Nagpur, the cinema employees of C.P. and Berar have formed a Union with their headquarters at Nagpur.

Among several reasonable demands, they want a seven-hours' working day and forty-two working hours a week, ten days' casual leave and one month's privilege leave with pay every year; sick leave with full pay and extra payment for work on public holidays; cycles, umbrellas, rain coats, uniforms and woollen coats, all free of charge; accident insurance and compensation and extra money for all work done outside expectations; dearness allowance, annual bonus, security of service and regularity of hours, minimum wages with annual increments for different classes of employees.

These demands have been unanimously approved by the Managing Committee and now these will be forwarded to the cinema owners in due course.

We wish these workers all success in inducing the fattened owners to shell out a bit of their huge war profits.

FAIRY TALES

Describing V. Shantaram as Jayashree's director and that "great international writer" Dewan Sharar as Jayashree's scriptwriter, a London columnist says that "Dr. Kotnis" is the first Indian picture with English dialogue (not knowing "gentle" Jamsu's "The Court Dancer").

He goes on to say that "Dr. Kotnis" is the second picture in which Jayashree has worked (not knowing "Mazi Ladki" and other pictures of Saraswati in which Jayashree had played.)

According to this guy, Jayashree is 22 (bad mathematics.) She can sing and dance (He has not heard her crowing nor seen her goose-steps in "Shakuntala.").

Anjana likes Jairaj to be near, whatever his dress, in "Dhanwan", a social story of Sunrise Pictures.

Jayashree is reported to have seen Shantaram when she was 11 years old. He is said to have told her to go back and return in 7 years. When she returned, he married her and made her a star. (Poor Dada Tornay of Saraswati Cinetone and Baburao Pai of Prabhat—the two most responsible for Jayashree's screen career!)

Even a stupid Englishman can tell fairy tales.

INSULTING BUDDHA

Knowing fully well that the white-skinned people of the West have never heard anything of Dr. Kotnis, the Sholapur medico, Producer Shantaram, with the help of Dewan Sharar's intelligence and imagination, has rechristened his "Dr. Kotnis" as the "Song of Buddha."

Poor Buddha! Though He never sang a song, Shantaram will sing one in a tonga and palm it off as Buddha's eternal song.

Can blasphemy go further?

NEW PATRIOTISM

Some cinema owners of Nagpur seem to have changed their spots with the times and gone patriotic. They have put on the shelf the old British anthem, "God Save The King" and now tickle the audience to rise from the chairs with "Vande Mataram".

We refuse to congratulate these time-servers who should have shown their present gesture in 1942. Had they done so, they would have taken "filmindia's" salute.

ONCE AGAIN

Marwadi multi-millionaire Babulal Chokhani of Shree Bharat Laxmi Pictures of Calcutta, who has a previous conviction for theft of electrical energy, is once again reported to be in trouble on a charge of dealing in unlicensed petrol and hoarding and black marketing. Two others are also involved in this case. It is said that these people will be tried under the Defence of India Act.

GOOD GOING

Ashok Kumar is reported to have signed with Pioneer Pictures of Calcutta to play the leading role in "Chandrashekar". Whatever the amount on the paper contract, people insist on saying that he will get two lakhs for the role. Add to this a lakh and twenty-five from Shahzad Productions in Bombay and another Rs. 60,000 from Filmistan and we shall find Ashok Kumar earning three lakhs and eighty-five thousand rupees in twelve months.

Who said that our artistes were not well paid?

GOING MODERN

The white-capped Government of Bombay are reported to be widening their cultural vision despite the orthodox weight of their

Comedian Desai and Dancer Mumtaz Ali are in boisterous but pleasant company in "Shehnai" a social story of Filmistan Ltd.

light caps. They have decided to use the motion picture for visual education of the masses. They have in hand fifty 16mm projectors, which were previously used for war propaganda to poison innocent villagers, but they will now be used for propagating general village uplift plans. The officials are already looking out for educational films produced in the country to meet the needs of the Government.

To find these, however, they should stretch their eyes a bit more and look beyond the seas.

JUST MARRIED

Having made a beginning by taking Neena as a partner in business four years ago, Producer-director W. Z. Ahmed has now married the star. The marriage took place on the 12th September at Datia where the bride's father works as the Prime Minister of the State.

They make a glorious couple and we wish them every happiness.

DASH IT!

Censorial Joe Breen of California has been telling the Englishmen how to censorse carefully in their motion pictures to avoid shocking the sensitive Yankee ears.

He has cut out "Dammit" from "Nicholas Nickleby" and asked them to put "Dash it" for export to America. As a responsible American censor, Joe is in England to advise the "vulgar" Englishmen about their dialogue in the talkies that go to America. Perhaps genial Joe didn't like "Dammit" because it wasn't "Godammit". The Englishman must learn the Yankee versions of such expressions if they are to be accepted as sufficiently civilized in America.

PAID IN EGGS

In Hungary the highly inflated pengo, which smacked of fine gold once upon a time, does not buy anything these days. The people of Hungary are fast going back to the primitive days, when they bartered their needs.

Theatre-owners are now taking eggs at the box-offices as admission fees. At Lajosmizse, just 50 miles from Budapest, the single admission for a good show is only 2 eggs. In the cities, it is higher. A road show circus charges 5 eggs. In Budapest, fifty eggs and three geese will buy a good radio set.

High time we introduce some rotten eggs at the box-offices of Indian pictures.

CHANGING TIMES

The order of the old Bihar Government banning the film "Hindustan Hamara" has been cancelled by the present Popular Ministry. The Film can now be shown to every one all over Bihar, including the I.C.S.

ONE FRIEND LESS

We regret to report the death of an old friend, Mr. Anadi Nath Bose, Managing Director of the Aurora Film Corporation. Mr. Bose had been suffering from asthma for years and he died at his residence on the 21st September at the age of 65. He was one of the early pioneers in the film distribution business of Bengal and had recently taken an active part in film production.

A GOOD BEGINNING

Labouring under the belief that Indian film producers read English newspapers, the Government of the United Provinces has put advertisements in the English dailies calling upon film producers to quote for the production of 1000 feet documentaries on subjects like, Public Health, Rural Development, Communal Unity etc.

Applications are to be made to the Secretary, Information, Council House, Lucknow.

WISE GEORGE

Sportsman George's Government of Gwalior has shown some socially useful imagination by exempting "Hum Ek Hain", a Prabhat picture, from the State Entertainment Tax throughout the Gwalior territories, in view of the healthy influence of the film in promoting communal harmony.

We hope the other State Princes catch the infection, especially that high-stepper Hari Singh of Kashmir.

WATCH THIS SHADOW!

From Sylhet in Assam comes the disturbing news that Muslim youths have been picketing in front of the two cinema houses at Sylhet to prevent local people from attending shows at these theatres, because they are owned and managed by Hindus.

That is a new shadow on the screen horizon and a warning of the future shape of "Direct Action". With the new picketing and the old-fashioned pick-pocketing at our show-houses, our cinema industry is not likely to be a paying problem in future.

Woes & Echoes

(This is the reader's forum—as and when space permits. From the producer to the lay film-goer, every one can write to the Editor and ventilate his grievance. For every letter published in these columns, the publishers will pay Rs. 5/- Letters should be signed and marked "Woes And Echoes". Photographs of the readers will be published along with their letters, if convenient.—The Editor.)

MR. GOGTAY REPLIES

"On my return to this country a few days ago, I noticed your June editorial which needs a rejoinder from me so far as the IMPPA's allegations against me are concerned.

"The opening references can be briefly replied to. That I deserved a substantial gratuity was the opinion of no less a person than Rai Bahadur Chunilal, who was president of the IMPPA at the time of my resignation. Mr. Chandulal Shah, was not opposed to it. But in view of the caucus of the independent producers and a couple of studio owners who were inimical to me, in view of my insistence on all constitutional proprieties being observed, Rai Bahadur Chunilal felt that the proposal would not pass through the Committee. I intended to use the gratuity chiefly for payment of a premium without which no residential or other accommodation can be secured as you well know. The furniture and radio, though used by me in discharge of my duties as secretary (the radio was instrumental in my securing from the All India Radio an annual royalty of some Rs. 20,000 for the members of the Association), have always been lodged in the portion of the premises allotted for the work of the Association and were still in that portion on the 8th March 1946 when I left for the U.S.A. I have never removed these articles to my part of the premises and therefore I wrote to the Association to have the same removed to any place they liked. Consequently, the question of my returning these articles does not arise. I am not the only one to accuse Indian producers of plagiarism. Your own film reviews, the columns of the Free Press Film Supplement issued last November and other journals have done likewise. I think I have been kind in that I did not quote the names of the Indian films that plagiarized certain foreign films. And in a letter to the Film Daily the IMPPA itself have admitted "that certain Indian pictures contain adaptations from American stories in certain parts", which as an understatement can be understood coming as it does from the accused producers' organization. In my *expose* I had pointed out that the fault was not primarily of the producers because they rarely saw all the foreign films, but of their so-called story writers who collected their stories in foreign film theatres as you have yourself remarked more than once.

"As to the Story Department Fund, I may inform you that the intention behind the demand for a royalty for film songs broadcast was to utilize the royalty for a common story department. Since the producers did not believe in the department, I did not want them to spend anything extra from out of their pockets but discovered the royalty as an independent source of income. Unfortunately, the advent of new members during the period of over 2 years required to conclude the royalty negotiations contributed to disregard of the original intention and therefore, with the permission of the then President, Mr. Chandulal Shah, I had to approach individual members several of whom, including Mr. Chandulal Shah, agreed to the royalty being paid by the IMPPA to me for the original purpose. However that may be, I gave every opportunity to the President, Rai Bahadur Chunilal, to satisfy himself that I had deposited the amount in a separate bank account which had always remained untouched (the raw film control period left me no time to prosecute the objective of the Story Department, nor was the matter urgent as any rotten picture was making money). I declined however to refund the amount to the IMPPA in view of the unfounded allegations which the aforesaid caucus had proceeded to make against me, which I wanted them to withdraw or substantiate, and because I felt that legally the Committee had now no right to interfere in the matter.

With Shabnam in the centre it has become a drinking situation in "Parda", a social picture of Rasik Productions.

Rai Bahadur Chunilal, in a Committee meeting, admitted as much and said that only the members who had contributed to the Fund could alone call me to account for it, for which I was always prepared. At the same time he advised me as a friend and in order to maintain harmony with the caucus that I should refund the whole amount. Had I elected not to resign the secretaryship of the Association I would have cheerfully accepted that advice, but the Committee in a matter that was of the utmost importance to the lawful existence of the Association declined to act though I brought it before them thrice. Upon this I resigned with effect from the 17th Nov. 1945 as I wanted to have no part in the activities of a body that was acting illegally and unconstitutionally. I then had the fullest intention to work the Story Department as a separate association, beyond which I need not allude to this matter except to say that on my instructions dated New York the 21st April 1946 my family refunded the whole amount to the IMPPA (the IMPPA took as much as 4 weeks to give the proper receipt to my family). I effected this refund because I felt that the new set of activities that I had chalked out for myself did not need the help of this small yet much much-maligned amount."

BOMBAY 4. *Ram L. Gogtay.*

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YOU DID THE SAME

"The other day I went to see a picture at a local cinema-house (Plaza). Two gentlemen were sitting in the row behind me. They had four tickets, two for themselves and two for their friends who had not arrived. One of them went out to see if they had come. In the meantime three British soldiers came and occupied those vacant seats despite the continuous protests of the gentleman sitting there, who had already informed them that the seats were occupied. I also asked them politely to vacate those seats but they didn't listen. So, I, along with the aforesaid gentleman, went to the manager and sought his help in this matter. He condescended to send his assistant with us, but to no use. The poor fellow cut an extremely sorry figure. He allowed himself to be intimidated by the fluent English of these soldiers.

"To cut a long story short, it would do to say that the manager pocketed this insult lying down. He was afraid to kick up a row. Isn't it a matter for shame that while our National Government is functioning at the Centre there is still a class of Indians who think it an honour to lick the British feet in spite of the kicks they receive from them?"

LAHORE. *B. K. Chadha.*

MORARJI IS BUSY

"Profiteering in the sale of tickets at exorbitant rates at the entrances of theatres, especially those in which Indian pictures are shown, has become quite proverbial nowadays. The other day when we went to see "Deewar" at Royal Opera House we were told by the booking clerk that all the

Cuckoo, a popular Anglo-Indian dancer, plays a role in "Sona Chandi", produced and directed by R. D. Pareenja.

tickets had been sold out. But to our surprise right in front of the booking office many fellows were seen wandering who were prepared to offer us tickets worth Rs. 2-8 for Rs. 4. We of course refused the offer and informed Prithviraj of the things going on. But he rightly pointed out to us that unless this was made an offence it was of no use trying to stop it. How is it that the Bombay Government has not brought out any legislative act to meet this growing racketeering even though many other governments like that of C.P. have done so?"

BOMBAY 19. *M. V. Rajagopal.*

A PITY

"Patel Bhayya, despite your unbiassed verdict on "Dr. Kotnis", of course Shantaram's I went and saw the picture in order to confirm or refute the allegations made by you in your review and form my own judgment. Having seen the picture I repented for having wasted my hard-earned money in spite of your opinion against it. I wish I had not seen it at all. Or rather, Shantaram had not produced it at all

"Oh, to think of Shantaram, of all the people, portraying Dr. Kotnis! Shantaram being a great director would, I thought, live the role of Dr. Kotnis, but unfortunately he fails even to reach the standard of his own pupil Jayashree, the inimitable. His actions are in a strange contrast to that of hers. Judging the acting of both, one is at a loss to know who, of the two, is the teacher and the disciple! Probably, Shantaram, having reached heights as a director, now wants to fathom depths as an actor."

MADRAS. *Ahmed Din.*

LET US HOPE

"Further to my letter of July 9 last about the existing racket in cinema tickets, I give below copy of letter No. 5639/AA of 1946 of the 19th ultimo received from the Commissioner of Police, Arms Dept.:

"With reference to your letter dated the 7th instant complaining about the resale of cinema tickets at higher rates I write to inform you that the police are powerless at present to deal with the nuisance and the matter has been taken up by Government with a view to passing legislation and enhancing the power of the Police to deal with this evil."

"Film goers ought to be jubilant over this piece of news and though the legislation sanctioning more powers to the Police in putting an end to this social menace is a belated one it will be quite welcome.

"Now, my request is that the Police with more powers in their hands should not reap a harvest, but, on the other hand, do all they can to start a campaign for the early closure of the chapter of rackets in cinema tickets."

BOMBAY 19. *H. S. Narayan.*

WAIT AND SEE!

"Yet, another Indian film Studio, The Shorey Pictures, Lahore, together with new and old films worth several lakhs of rupees, has been reduced "to a blackened charred structure" on 26th Aug. '46. Fortunately, there was no loss of life.

"Our film industry has recently been infected with a number of fires—mostly costly and tragic—but all these have not yet moved the authorities concerned to undertake a searching enquiry into the whole affair, so as to make life secure in a film studio or godown.

Neena and Masud Parvez make Shalimar's "Meera", an interesting devotional story.

"When there is so much talk of industrialization, it is a disgrace that we have to read of a fire outbreak in a film studio or godown every six months. One wonders how many more fires the industry has to endure before those in power turn their attention with a view to prevent them."
BANGALORE. *N. S. V. Chalam.*

LET US PRAY

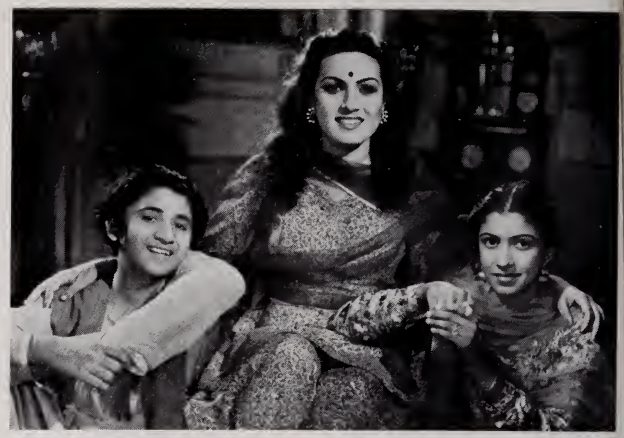
"It is a pity to note that while foreign producers are contemplating to launch a progressive programme of film production purposely to educate and enlighten the masses and devising ways and means to promote this object, the film industry in India is still very backward, and it seems that she has no need for such things.

"For the past two or three years the standard of films is rapidly deteriorating and the same old stuff is being reshaped and presented with a new label. And why should not deterioration take place when there is lack of enthusiasm and sincerity on the part of our directors and producers who are ignorant of the ABC of film direction and production? Instead they should learn to work hard and create some thing new. At present they only know how to amass money and spend a leisurely life.

"Now that a new Interim National Government has been formed at the Centre, shall we hope that early steps would be taken to prevent worsening of this industry?"
DELHI. *Baldev R. Bajaj.*

ALL THE SAME

"There is a theatre here, Elgin Talkies which is nothing but a third-rate dungeon. It has neither proper timings nor good seating arrangements. Partly, it resembles the Majestic of Delhi regarding pillars. While the picture is going on the people upstairs wave their hands in front of the projector windows thereby throwing shadows on the screen. This idle prank soon starts a din in the rest of the hall. Thus, we are disturbed, our entertainment is spoiled, and money is wasted."
G. Syed Ismail.
BANGALORE CANTT.



The two "little" ones are not Shamim's kids. She is too young to have those "little" ones in "Shikarpuri", a Charolia picture.

CEREBRAL ANAEMIA

"The other day I saw Prakash's "Kavita". I think it is the most rotten picture Prakash has ever produced (so far as their social pictures are concerned).

"I am really shocked to see Vijay Bhatt, who once gave us pictures like "Bharat Milap" and "Ram Rajya", producing a totally rotten picture like "Kavita".

"What is wrong with "Viju" now a days, Mr. Patel?"
KARACHI. *Narairdas P. Kotak.*

ROTTEN SYSTEM

"I agree with Mr. Surendra Kishore when he says that even our best poets when they write for a film story present a very low standard of poetry but I feel that the poets are not the only persons to be blamed for that.

"To me it appears that the producer is mainly responsible for exhibition of such bad poetry, although we cannot absolve the Indian cinema-goers also of their responsibility in this respect.

"So long as a poet writes for the sake of art he writes something which springs up from his heart and which is more of a spontaneous nature but when it comes to writing for somebody he has to write according to the dictates of his employer. And there lies the rub.

"It seems to me that the producers of our film companies have in their view the accumulation of gold even at the cost of art and the past history of Indian film production has exhibited that the best hits at the box office are those which are not worth the name in so far as the field of art is concerned."
NEW DELHI. *S. A. Malik.*

WASTE OF TIME

"There is a general notion in South India that you have ignored the South Indian film industry from your critical review. To some extent it may be due to the impropriety and cheapness of our films. But don't you think it your duty to elevate our film industry also, yourself being the veteran journalist of whom we are proud?

"Our Telugu pictures are pretty small in number and even those are very boring and tiresome with stereotyped themes and ear-splitting tunes. Even Vauhini Pictures to which we had hitched some hope, have miserably failed in their "Swargaseema", which has been delivered after two years of birth pangs.

"But for their numerical majority, the Tamil pictures are in no way better. In addition, we find the Tamil pictures unsocial, objectionable and dirty. They want

to make money somehow or anyhow. Even "Lavangi", on which money has been lavishly spent for publicity, is a disconnected and concocted story with a criminal waste of raw film on extraneous scenes.

"When provinces are going to be reconstructed as autonomous units, movies in the regional languages are equally important and their improvement equally essential, side by side with the movies in the common language and their improvement. May I hope that you will pay more attention to South Indian film industry also?"

V. S. R. Krishna.

TADEPALLIGUDAM.

QUITE TRUE

"Director Vedi has wasted a lot of time in "Room No. 9" in setting up the "Sexy Dance" with some half-naked damsels, and it is nothing more and nothing less than exhibiting the dirty legs, thighs and the clumsy, jerking of hips and one fails to understand the art in these vulgar and indecent dances. This kind of cheap and obscene dances which have vicious influence on the mind and culture of the masses, is a matter which calls for immediate attention of the Government. It is a pity that censors also seem to have taken too optimistic a view of the scene and passed it easily, altogether overlooking their duty to the public.

"One cannot overlook the fact that clothes have a dramatic value as well as an aesthetic purpose, and after all there is a limit of acting one can do in a sarong.

"Though sex plays a prominent part in human life and is also an essential element of entertainment, too much of it has a demoralizing effect on the minds of the people."

BOMBAY. *Unny.*

SERVICE

"Recently I went to see "Subhadra" at Roxy Talkies. When I enter the hall, I saw that all the tickets of annas 10 were reserved and it was not necessary to rush for the seats. I have visited many Indian cinemas but "Roxy" is the only picture-house where the tickets of ten annas have reserved seats."

BOMBAY. *Farukh J. A. Somjee.*

IMMATERIAL

"The exhibitors of the North find your honest reviews of pictures very helpful to guide them when offering huge Mg's and settling terms of booking with the distributors.

"Is it therefore, not possible for you to give the censoring date just below the date of release in the panel? I am sure this information will prove very beneficial to us."

DELHI. *Wazir Singh Jain.*

NO IMAGINATION

"The other day I had been to Prabhat with my family members, all of whom were ladies, to see 'Pahli Nazar.' I bought five tickets of Rs. 1-14-0 each. When we entered the cinema house, I found it difficult to get five seats together. One seat was vacant at one end while the other one was at the other end. So at last we were forced to sit in a batch of 1, 2 and 2 and thus we could not enjoy the picture though it was a fairly good one.

"I am at a loss to understand as to why these cinema owners do not number the seats as well as

SUNRISE PICTURES

SUNRISE PICTURES

present

A conflicting drama depicting the pathetic lot of the down-trodden, silver-lined by the immortal flames of hope.

IN

AMAR ASHA

Featuring:-

SITARA, M. ISMAIL,
PARO, UMAKANT,
RADHA, PANDE.

Direction: V. M. Vyas.
Story:- M. G. Dave.
Dialogues:- Kabil Amritsari,
Music:- Shanti Kumar,
Art:- Yusuf Dhala.

tickets in order to avoid such inconveniences. If not all, they should at least number the seats and tickets of the upper classes."
KARACHI. *Narain P. Kotak.*

LET'S HOPE

"In the July '46 issue of "filmindia" somebody has complained that Trilok Kapoor, the hero in "Gvalan" hasn't got any box-office hit to his credit. Surely, it is not due to want of histrionic talents on the part of Trilok. Perhaps it may be due to lack of luck or favourable circumstances.

"Though Trilok has got a striking resemblance to his illustrious brother Prithviraj he doesn't possess the ever-grim face of the latter. Trilok's face can register emotions even for happy moments. You have made about the best selection among the heroes at present available, most of whom are mediocre and effeminate. They are perhaps suitable for "Tom-girlish" roles.

"Hope that the inherent histrionic talents of Trilok will be brought to lime-light by the able director of the picture."
MADRAS. *A. Vedamurthi.*

HULLO, PAREENJA!

"In your July 1946 issue there has appeared an advertisement, inserted by Producer-director R. D. Pareenja, for good-looking young girls to join his concern. It is with regret I note that this appeared exactly three months ago (April 1946 issue).

"Mr. Pareenja had advertised in your esteemed and popular "filmindia" that he would give as reward the sum of Rs. 100/- to the one who suggested the best name for a film producing company. After waiting patiently for three months I find that the reward has not at all been awarded to anyone.

"Naturally, being a competitor myself, I am anxious to know who the lucky guy is. Mr. Pareenja seems to have dropped the idea completely and has hit the nail by sending a countrywide call for young girls to join his concern. I wonder if Mr. Pareenja's selection of girls will be as mysterious and unknown as the reward of Rs. 100. I wish Brother Pareenja the best of luck in his selection of good-looking young girls."
POONA *Simon S. Aaron.*

NOTIONS

"Mr. Nandkumar Bhatia of Karachi is very much in the wrong when he says that one can't expect everybody and specially respectable people to stand in a queue (Refer "Woes & Echoes" July '46). Is it a shame to stand in a queue or does one lose his respect by doing so? After years we Indians have learnt to queue up for our tickets and now there is one person who does not find it respectable to do so. No doubt advance booking does save many from the trouble of having to stand at the booking offices for a long time, but I cannot see any reason why respectable persons should not queue up. In other words those who stand in a queue are not respectable people according to Mr. Bhatia."
V. K. Fazlur Rahman.
BANGALORE.

IN LINE EH?

"Sathi" of Central Studios is running here at local Nishat. Much was heard of Mehtab's Production but it is surprising to note that the picture failed to attract. To be frank it is a hopeless picture ever produced by Central Studios. Mr. Sadiq the hero of the picture looks like a fool. It has an unnatural story, with no direction."
CAWNPORE. Savitri Shukla.

THEY DO, BUT—

"Since long I am watching the publications of the photos of young boys as "New Recruits" for the film industry in your esteemed magazine "filmindia."

"Originally I had guessed that some of these will certainly make their debut in the industry through your earnest efforts. But to my utter surprise, I now find that since the war stopped various film companies are daily advertising in different newspapers :"Wanted male and female actors for our coming productions etc. etc." What do these advertisements mean? Can't these film companies rely on the recommendations of a man like Mr. Patel, who has been earnestly serving the film industry for the last so many years and whose recommendations certainly carry weight. Or does this mean that these so-called producers do not read the peoples' favourite magazine "filmindia."?"
Abdus Salam Usmani.
NEW DELHI.

Comedian V. H. Desai is trying to "bribe" the officer with four of them in "Eight Days", a picture of Filmistan.

S. Kapoor looks a poor navy lad in "Chehra" a social story of Upright Pictures.

HONESTY?

"When certain eagerly awaited pictures are released in Simla, the local cinemas, taking an undue advantage from this weakness of the cinegoers, transform a greater number of lower class seats into higher class ones. To quote some recent examples; this was experienced at the releases of "Dr. Kotnis" and "Prithviraj Sanyukta."

"Is that not unfair?"

SIMLA. *S. L. Sharma.*

FEW PENNIES?

"A historical film is a great responsibility both for the producer and the writer. Unfortunately Indian film producers have not recognised this. These producers, with their usual traditions of illiteracy and indifference, have been re-writing Indian history in their own manner and have given to the screen incorrect representation of history. And all this for a few pennies to line their pockets. When Indian producers adopt history to entertain the masses, they should bear in mind that historical pictures must be primarily and essentially true to history—not only in important events but also in the character portrayals of the personalities of the times shown on the screen."

Satyendra Prasad Jamuar.
PATNA.

THANKS, MAMA!

"I want to pat you on the back boy for your excellent criticism of "Bachhon-ka-khel".

"I haven't seen the picture but I'll see that it is banned for all my relations.

"Believe it or not you are one of the few on the face of this earth who is doing good for humanity. India needs heaps of your 'tribe'.

NEW DELHI. *Gaitri Kalsi.*

ONE MORE

"I have seen "Dr. Kotnis ki Amar Kahani" recently. While agreeing hundred per cent with your criticism of this picture I wish to add one more point which you have omitted.

"The uncritical acceptance by educated persons of any and everything that is written, said or done by a member of medical profession can only be compared with their blind belief in everything that bears the label of religion. This is glaringly evident from the fact that the supposed highlight of "Dr. K.K.A. Kahani" where we are shown Dr. Kotnis introducing the pathogenic parasites of an unknown disease into his own system to test the efficacy of the vaccine discovered by him, has escaped criticism so far. Apart from the fact that this incident succeeds in dramatising the picture only in a cheap and unconvincing manner, it is scientifically wrong. When the probable cure of a disease is discovered, the scientific method is to try it on animals previously infected with that disease. When the experiment is successful on animals, it is performed on the most hopeless cases of human beings suffering from that disease, so that if the remedy proves harmful, it would kill only those patients who were going to die anyhow. But in "Dr. K. K. A. Kahani" while we are shown many persons suffering from an unidentified fatal malady, Dr. Kotnis instead of trying his probable remedy on them, tries it on his own healthy system. It is curious that such a blunder was allowed to be filmed in a picture which, so we are given to understand, was produced under Dr. B. K. Basu's technical supervision! If this picture is shown to any foreign country it would bring only ridicule and disgrace to India. It contains more anti-Indian propaganda than any anti-Indian picture produced abroad. You are right, Mr. Patel, in saying that it is "a picture which deserves to be burnt in a public square."

BOMBAY. *Atib Usmani.*

Kanan takes the veil in "Arabian Nights" produced by P. R. Productions of Calcutta.

INDIAN NATIONAL PICTURES LTD. (Bombay)

Producer Goverdhandas Agarwal is all enthusiasm for his maiden production "Dak Bungalow" which M. Sadiq is directing for him. Lyric-writer D. N. Madhok is reported to have written ten good lyrics set to lilting music by Naresh Bhattacharya.

"Dak Bungalow" has a big cast led by vivacious Surraiya, Shahzadi, Wasti and others. Already one-third of the picture has been completed and with a hard-working director like M. Sadiq, the picture is likely to be ready in a couple of months.

SHAHZAD PRODUCTIONS (Bombay)

Producer Shahzada Iftkhar is progressing well with "Veena" his first essay in motion picture direction. "Veena" is a powerful story with a lot of mass-appeal and stars charming Veena in the leading role.

In the meantime, Producer Shahzada Iftkhar is getting the scripts of "Khwab" and "Hindustan" ready. In both these pictures, Veena is likely to star.

R. D. PAREENJA (Bombay)

Producer R. D. Pareenja's "Sona Chandi" is awaiting release in Bombay. He tells us that he is more than satisfied with "Sona Chandi" and if that is true, "Sona Chandi" should appeal to the masses. Chandni, the new find of R. D. Pareenja, is said to have done well.

Producer Pareenja has got the script of his second picture ready and is busy selecting a cast consisting of entirely new faces.

RANGMAHAL LTD. (Bombay)

Dr. Sardar 'Ah' has finished about half of "Bhookh". "Bhookh" is a purposeful story about the pangs of hunger suffered by the poor people of India and in these times of food scarcity, the picture is bound to have a topical appeal. The picture features Husna, a new find, with Sheikh Mukhtar and Kanhaiyalal leading a useful cast.

BOMBAY CINETONE LTD. (Bombay)

Producer K. B. Lall really has an endless stock of patience. He is still trying to complete that ambitious production "Samrat Ashok" and no amount of good wishes seems to help him in achieving this end.

Sulochana Chatterjee adds more charm to her personality in "Sham Savera", a social story.

"Samrat Ashok" is reported to have become a good historical picture. The picture stars Veena, Shamim and Sapru.

MURARI PICTURES (Bombay)

Director Mohan Sinha has made good progress with "Mere Bhagwan" featuring Surendra, Wasti and Menaka Devi. "Omar Khayyam" and "1857" are ready for release but Director Mohan Sinha has not been able to get theatres for their release.

NAVAZANKAR PRODUCTIONS (Bombay)

Starting with the well-known singer Hirabai Barodekar, this company wishes to popularize classical music on the screen through vivid picturization. Classical music, by virtue of its intricacy, has always remained unintelligible to the masses and this series will make classical music easier to understand and appreciate.

JEEVAN PICTURES (Lahore)

"Arsi" is the maiden picture of this company. Producer J. D. Chandna is thinking of disposing off the rights of this picture to some good distributing concern. "Arsi" is directed by Mr. Dawood Chand.

MAYA ART PICTURES (Bombay)

Produced by Mr. Gansham Das and directed by Mr. N. Vaswani, "Kuldeep" is a story dedicated to the country's toiling millions. "Kuldeep" features Vijaya Mohini, Tasneem, Madanpuri and others. The music is in the hands of Susanta Bannerji.

The script of the second picture is ready and will star Ramola in the female lead.

NAVYUG CHITRAPAT LTD. (Poona)

"Moti" featuring Geeta Nizami has been completed. It is likely to be released in Bombay shortly. "Shikayat", a Muslim social, has Snehaprabha in the lead and is more than half finished. "Paroo" is another picture which these producers hope to complete by the end of this year.

UPRIGHT PICTURES (Bombay)

Director Rajendra Sharma has completed "Chehra", a musical social featuring Najma and Kamal Zamindar. The folk dances in "Chehra" are said to be particularly attractive.

DUGAL PICTURES (Bombay)

"Do Naina" is ready for the Censors. "Do Naina" has been directed by S. Bhatia and features Mahapara, Surraiya Zulfi, etc.

"Shikast" and "Sultana Chand Bibi" are the next two productions of this company.

KAMAR PICTURES (Bombay)

Director S. M. Raza has nearly completed "Zinda Dil" a sensational thriller. Many stunt stars like Master Shiraz, Raja Saleem and Miss Rajni are featured in "Zinda Dil".

RASIK PRODUCTIONS (Bombay)

With Dulari as the heroine and Mahesh Chandra as the director, Produeer S. M. Tharani is working on "Parda" every minute to make it a successful motion picture. Shyam has given, it is reported, attractive tunes to suit the action of the picture. "Parda" is likely to be released as a Diwali attraction.

VICTORY PICTURES (Bombay)

Director Ramjibhai Arya expects to finish "Sher-e-Bengal" in a couple of months. This picture features Dalpat, Master Douglas and Kumari Kusum.

MODHU BOSE PRODUCTIONS (Calcutta)

Based on Rabindranath Tagore's popular story "Manbhanjan", Modhu Bose's 'Giribala" is likely to become an emotional picture. It is said that two attractive new-comers have been introduced by Modhu Bose in "Giribala". They are Indrani Devi and Chitralekha. The dialogue is by J. S. Casshyap.

FINE ART PRODUCTIONS (Bombay)

"Hatamtai" directed by G. R. Shethi is a story with an Arabian background. The picture features Vanmala, Auzurie, Amir Karnataki and others.

DURGA PICTURES (Bombay)

"Dur Chalen" has been ready for a long time. It features Damayanti Sahani, David and K. C. Dey. Director Phani Mazumdar hopes to release it in Bombay.

EXCELSIOR MOVIETONE (Bombay)

Distributor Lim A. Billimoria, Mr. Bihari T. Masand and Mr. M. Udwadia are producing a thriller "Double Face" which is fast nearing completion.

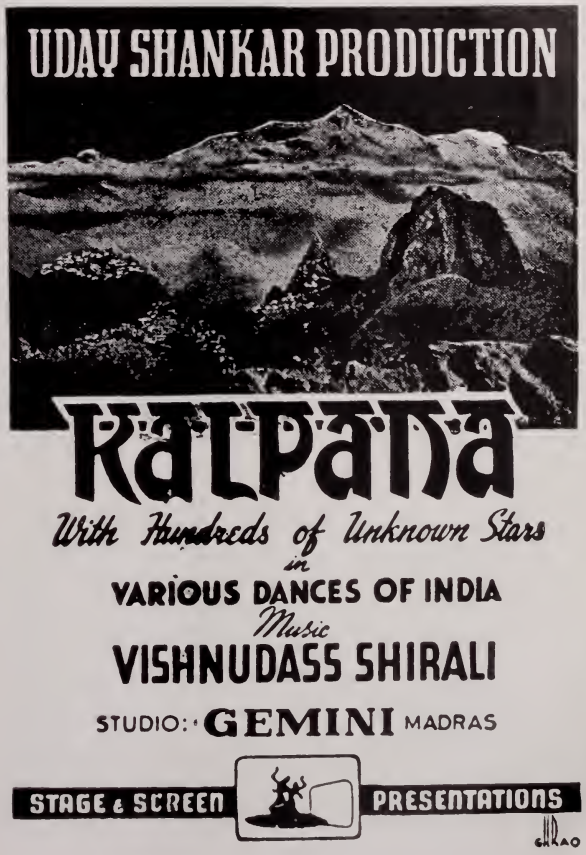
"Double Face" will be released through Excelsior Film Exchange.

RANJIT MOVIETONE (Bombay)

"Moorti" starring Khurshid and Motilal and directed by Chaturbhuj Doshi is running at the Royal Opera House. Other pictures which are ready for release are "Phoolwari", "Dadaji" and "Jogan."

PUNJAB FILM CORPORATION (Bombay)

Producer-director Walli has done the trick. He has managed



to sell off all the territorial rights, except Bombay and Bengal, of his film "Dekhoji", to some influential distributors. Tempting offers are being received for Bombay and Bengal but Walli has not yet concluded these deals. These facts, according to Walli, prove how popular a picture "Dekhoji" must be, and we have no reason to disbelieve him, as "Dekhoji" has charming Mumtaz Shanti as the main attraction.

"Padmini" has already gone on the sets with Mumtaz Shanti in the lead. Yet another one "Shirazi" is expected to go on the sets shortly.

FILMISTAN LTD. (Bombay)

With the return of normal conditions in the city, Filmistan's "Safar" featuring Shobha and Kanu Roy and directed by B. Mitra, is expected to be released at the Roxy.

Fans of Veera are eagerly awaiting 'Eight Days' in which, it is reported, she has gone one better than in "Shikari". 'Eight Days" is directed by Mr. Dattaram Pai.

"Sindoor" directed by Kishore Sahu, and featuring himself as the hero and Shamim as the heroine is half-way through.

Barua becomes an artist with Maya as the model in "Pahechan" of New Talkies Ltd.

SUNRISE PICTURES (Bombay)

Producer-director V. M. Vyas, who believes in giving an action-packed story on the screen, has nearly completed "Dhanwan", in which, according to him, "there are many climax scenes." "Dhanwan" is a story from the ever-active pen of Screen-writer Mohanlal Dave and features Sitara, Paro, M. Esmail, etc.

AMAR PICTURES (Bombay)

Owing to the unusual disturbing conditions in the city, "Gvalan" a social story, written, produced and directed by Editor Baburao Patel, could not be censored. The picture is otherwise ready for release. "Gvalan" stars Sushila Rani, Trilok Kapur, David, Bipin Gupta and Madhuri.

R. M. V. PRODUCTIONS (Bombay)

"Kismatwalli" is getting the finishing touches from Director Behram Mukadam. Producer Homi Mistri has taken care to put in good tunes and a fast-moving story in "Kismatwali". This picture features Nadia, the 'stunt Queen' and John Cawas, the 'stunt King.'

NATIONAL STUDIOS LTD. (Bombay)

Produced and directed by Krishanchander, one of the modern Urdu progressive writers, "Sarai ke Bahar" is reported to have become a touching motion picture. The story is already known to radio listeners and students of literature.

"Sarai ke Bahar" features Sabita and some smart newcomers.

Anjum and Mumtaz Shanti are going away for good in "Dekhoji" a Walli picture.

Printed by Baburao Patel at New Jack Printing Works, Ltd., 39, Sankli Street, Byculla, and Published by him for "filmindia" Publications Ltd., from 55, Phirozshah Mehta Road, Fort, Bombay.

(i)

FINE ART PRODUCTIONS

PRESENT

HATAMTAI

Starring :-

VANMALA, KAMAL KAPUR, HAMID, KASHINATH, AZURIE, AMIR KARNATAKI, ZEENAT, BIKRAM KAPUR, RUPKALA, CHANDRABALA.

Story & Direction:

G. R. SHETHI. [Who Gave The Wonderful Serial of HATAMTAI]

Music : **KUMAR** / Camera: **HARIBHAI PATEL**

Dance: **AZURIE** / Art: **HARIPRASAD JANI**

Production: **KASHINATH**

(ii)

DURGA PICTURES *present:*

DUR CHALEN

Starring :-

NASEEM (Jr.), KAMAL KAPUR, DAMAYANTI, BALRAJ, RAJKUMARI, DAVID, AGHA, SHUSHIL SAHU & K. C. DEY.

Produced & Directed by: PHANI MAJUMDAR.

Music by :	*Story by :*	*Camera by :*
K. C. DEY.	**TAGORE.**	**VIDYAPATI GHOSH.**

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MAZHAR
ART PRODUCTIONS
Mazhar Art Productions
PRESENT
GOLD OR (SONA)
Starring
MAZHARKHAN, MUNNAWAR SULTANA, DIXIT,
MADHURI, NAVINYAGNIK, MADANPURI & SUMAN
Produced & Directed by
MAZHAR KHAN
Screen Play & Dialogues
PANDIT SHIVKUMA